

No 10 February 25-March 10 1982 50p

FORTNIGHTLY

KERRANG!

Britain's loudest rock mag!

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**UFO and Hagar
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MAYHEM!

UK NEWS!

TYTAN drummer **Dave Dufort** has been receiving phone calls of a strange, if not to say obscene, nature. "David, are you alone?" asks the mystery caller, overheating like crazy, "are you alone?" Apparently, man-of-the-world Dave is taking it all in his stride but he'd no doubt step a little easier if his closet admirer wasn't a man.

TIGHT-TROUSERED poll winner **Biff** has been adding a few bits and pieces to his 1100cc Honda 'Gold Wing'. Already the nearest thing in Barnsley to a Sherman tank, it's now been gold-leafed, chromed-up and extensively plastered with **Saxonabilia**. The outside toilet and 'teasmade' shouldn't be long in coming.

MICK BOLTON, who played guitar with **UFO** on their early albums ('UFO 1' and 'UFO Lands In Tokyo') and preceded **Bernie Marsden** and **Michael Schenker** in the line-up, is now back with the band — as guitar roadie for the 1982 tour!

AND STILL on the subject of **UFO**, bassist **Pete Way** has produced the new **Cockney Rejects'** album, provisionally titled 'Sum Play Dirty' **Ozzy** (!) was the band's first choice for the job but, as we all know, the States beckoned and he answered the call.

AFTER A brief flirtation with **Deep Machine**, guitarist **Kevin Heybourne** has reformed **Angelwitch**. The line-up comprises two ex-Deep Machine members, **Ricky Bruce** (drums) and **Roger Marsden** (vocals), as well as **Jerry Cunningham** (bass) and Kev himself at the helm. Some old Witch material will feature in the set.

URIAH HEEP guitarist **Mick Box** has never been one to do things by halves. Unhappy with the band's previous personnel he sacked the lot and started again. The new line-up, completed by bassist **Bob Daisley** (ex-Rainbow, Blizzard of Ozz), keyboard player **John Sinclair** (ex-Heavy Metal Kids), drummer **Lee Kerslake** (once with Heep but last seen backing **Ozzy**) and vocalist **Pete Goalby** (ex-Trapeze), has spent the last four months in the studio recording an EP and album with producer **Ashley Howe**.



Pete Way produced Cockney Rejects' album

The EP, set for release on February 26, is titled 'Abomanog Junior' and features a **Russ Ballard** song 'No Return' on the A-side and two originals 'Lazy Sunday' and 'Son Of A Bitch' on the flip, while the strikingly packaged 'Abomanog' album is due out on March 18. The band, who start an American tour in April, hope to play here in late summer.

GOINGS-ON in the **Whitesnake** camp have provoked much gossip and speculation. One story has **Coverdale** sacking the band on grounds of being past it, while another has him auditioning for **MSG** and **Bad Company**. By press time, the only facts to emerge are that **Micky Moody** has left to further his solo career and the band, in the studio since November, are still recording.

'ONE NIGHT At Budokan', the double live album from **MSG**, is to be rush released in this country at under £6. Previously it's been available on import only. While the release, set for early March, is undeniably a good thing, hardcore **Schenker** fans who may already have splashed out £16-£18 on an import copy are entitled to feel a trifle miffed.

HEAVY METAL Records are starting a new international label under the title Heavy Metal worldwide. It will be distributed through a major label

Cover of Uriah Heep's new album

and the bands featured will vary from country to country.

US NEWS!

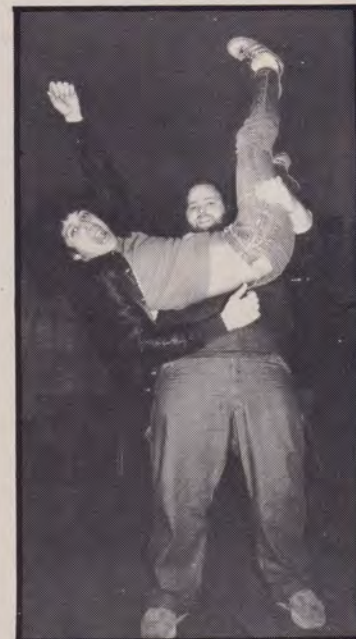
KISS' RECENT appearance on the TV show 'Fridays' was their first on American television for over three years. In-studio fans foamed and opened at the seams as the band blasted forth, live, with 'I', 'The Oath' and 'World Without Heroes', all taken from their current album 'Music From The Elder'.

CANADIAN ROCKERS Anvil are working on their new 'Metal On Metal' album at Plane One Studios, Toronto. Under the guidance of much-bludgeoned producer **Chris Tsangarides**, the recordings are proceeding at such a volume that 15 fuses and the entire monitor system have already been blown and technicians completely rewired the studio every second day!

The album, tentatively set for March release, includes track titles like 'Jack Hammer' and 'March Of The Crabs' so subtleties, it's safe to assume, are out.

JIMMY PAGE was recently spotted knocking back a few pints in the Rainbow bar, Hollywood. Appropriately, **Ritchie Blackmore** was also sampling the local hospitality but when he tried to approach Page his path was blocked by a humourless, hulking bodyguard.

THE MOTORHEADBANGERS fan club has just established its first US branch. You can get in touch at PO box 28088, St Louis, Missouri, 63119, USA.



Riot's Guy Speranza on the way out

VOCALIST GUY Speranza has left **Riot**, a move prompted partly it seems by criticism in the press. His replacement is a blond, hirsute, **Steve Perry** soundalike from San Francisco.

JOURNEY, STILL to announce British dates for '82, recently played a benefit gig for the famous old cable cars of San Francisco. At present the band are touring in the States.

DRIVING HOME from a warm-up date in his speedy BMW, **Sammy Hagar** was pulled over by a motorcycle cop. He'd been doing a mere 100mph in a 55mph zone, and the Officer had been tailing him long enough to call through his licence number and check out his identity. "OK, where's your red Trans Am, then?" asked the cop. "My son told me 'If you see a red Trans Am, follow it and get Sammy Hagar's autograph'." It seems junior was at both the packed warm-up shows and a massive fan. Hagar gave the autograph and didn't even get a ticket. (The bribery and corruption case comes up next month...)

MORE MAYHEM! PAGE 4

Thin Lizzy Renegade



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MAYHEM! FROM PAGE 2

MICHAEL des Barres — one-time singer with **Zepplin** protégés **Detective** — has been braving the California floods to work on his second solo project. Strictly pop these days, the ex-HM-er has got **Bruce Gary**, **Berton Averre** and **Prescott Niles** of the **Knack** playing on the album. **Mike Chapman** is producing.

PAT BENATAR'S old man **Neil Geraldo** is producing the first solo album by **John Waite**, singer with the now-defunct **Babys** who broke up after touring with **Journey** (these things get to you!)

WHEN **GRAND FUND Railroad** got caught in a mammoth snow blizzard on the Mid-West leg of their US tour, they were left stranded in their bus by the side of a railroad track with 10,000 dollars-worth of equipment and six feet of snow threatening to bury it. Understandably desperate, their intrepid road manager bribed the driver of a freight train to stop and pick them up. Band and equipment made it in one piece to the next stop on the tour — Cleveland — where promoters, on the verge of cancelling the show, were delighted to see them.

IT SEEMS that frolicsome **Steve Walsh** is fed up with **Kansas** doing nothing. Rumours abound that he's left to pursue a solo career.

THAT ANNUAL abomination The American Music Awards has just taken place. In the Best Rock Band category were such successful outfits as **AC/DC**, **REO Speedwagon** and **Journey**. And the winner? Nationwide polls taken at record stores among the album-buying public placed that wretched MOR group **Air Supply** in first place! Not to worry. **Kenny Rogers** was voted Best Male Rock Singer, and his 'Greatest Hits' LP the rock album of the year!!!



THE NUGE abandons guitar in favour of Vegas cararet circuit? Housewives swoon as the Great Gonzo croons such delicate ballads as 'Wango Tango' and 'My Love Is Like A Tyre Iron' — This, we cannot believe...

JUST FEET away from the very room where he tried unsuccessfully to give mouth-to-mouth resuscitation to one of his little feathered friends, **Ozzy Osborne** — in a press conference at CBS headquarters in Los Angeles — tackles questions on everything from religion to women to mental illness.

Do you consider yourself a madman? "I think we all are a bit. Why are you sitting here talking to me!" Snigger.

We'd like to check out some rumours? "All true!" Chuckle. The dove — or was it a chicken — incident? "Listen, I heard yesterday it was an ostrich!" And relieving yourself at a German dinner table? (A very different kind of pees sign from Ozzy). "Well, the wine was terrible man!"

Looking rockstar trim and sounding unrockstar articulate, Ozzy has taken time off from visiting California actors agencies to hire a midget for his show (Ronnie Dio was out of town and unavailable for the job) and testing his multi-million dollars worth of stage props in a massive film studio.

"It's a big production — a whole stage further than I've taken it before," he describes the new tour. "It's going to be pretty bizarre, like Halloween every night. For instance, instead of selling T-shirts at shows we're going to be selling tour humps and club feet! And it's like audience participation in the respect that anyone suffering from bad nerves or pregnancy is advised not to turn up; and the Ozzy organisation takes no responsibility for your mental health afterwards."

Yes, it takes guts to see the new Ozzy Osborne. And according to Ozzy it takes guts to do it — tons of guts to be precise, and gallons of animal blood. "At the end of the show, gallons of pigs blood and offal fly into the audience — so if you come to the show, make sure you sit five rows back!"

This rock and roll is a sick business indeed. According to Ozzy, "I throw up for a long time after every show." No such fun for the audience on early dates of the tour, who suffered along with Ozzy the mechanical difficulties that plagued the show.

For example, the 60-foot giant paw that was meant to wiggle our hero over the audience in the arenas raised him a bare six feet off the stage. And instead of "crushing" him at the show's end, spurting blood and guts all over the place, it merely skulked back into its trapdoor, leaving Ozzy disappointingly whole. Still, it was generally a magnificent set, designed like a gothic castle with the amps and keyboards hidden in its



THE NEXT Pat Benatar, we ask ourselves? Susan Lynch, pictured above in mean 'n' moody pose, has just released an extremely impressive debut LP on Johnston Records in the States. CBS in the UK are considering its release on this side of the Atlantic, but there are no definite plans at this juncture — we'll keep you posted.

windows. The roadies dressed like medieval executioners, a little throne slid in and out for Ozzy, and the midget in black hooded robes, introduced as "Ronnie", was a giggle. The packed crowds went suitably crazy.

And where did Ozzy come up with such offal ideas? "It's all down to my mother," says Oz, denying an Alice Cooper rip-off. "She used to lock me in the cupboard when I was a child."

And what about the album's wicked theme? "It's just an album! Like, does Christopher Lee run around the house with fangs? When I'm offstage I'm offstage. When I'm not working I'm not working. But that's what I'm into. I'm into horror movies." His favourite's "The Exorcist."

"This is just a role I play. I do a few crazy things when I get stoned, but don't we all? That's what you get drunk for, to do loony things. But every time I do loony things there's a guy there with a camera. If you people did what I do you'd probably get arrested. I get paid for it." Eat your heart out.

When he's not playing roles he's "fishing, cat-shooting, postman-chasing, the usual. I enjoy life, getting drunk, getting crazy. I just enjoy myself, and happiness in this day and age is very hard to find."

But how, asks a representative from the Moral Majority, can Ozzy find true



Ozzy Osborne

happiness doing the work of the devil and promoting evil?

"I'm not. You could say that about any horror film. For some unknown reason people like to be frightened. People like to go and see 'The Exorcist' 15 times. All I'm doing is giving them what they want. I'm not trying to twist people's minds or make them into Devil-worshippers. I'm not an unbeliever in religion. The thing is,

TOUR NEWS!

MEATLOAF has added two further dates to his forthcoming British tour. He now plays a third concert at Wembley Arena on April 29. Tickets are priced at £8.80 and £7.80 and are available by postal application only from Meat Loaf Concert, MAC Promotions (to whom postal orders only should be made payable), PO Box 2BZ, London W1A 2BZ.

The other show is at the Birmingham NEC on May 8. Tickets are priced £7.50, £6.50 and £5.50 and are available from Meat Loaf Concerts, PO Box 4, Altrincham, Cheshire. Postal orders only should be made payable to 'Kennedy Street Enterprises'.

IRON MAIDEN have had to cancel their gig at Cardiff's Sophia Gardens, following the collapse of the venue during the heavy snow — refunds are available from the point of sale or from the Wales Empire Pool, but not from the Sophia Gardens box office.

In the meantime, Maiden have set up a concert at Bracknell Sports Centre on Friday, March 12.

SLADE, who release a double-pack EP on March 4, play the following dates in March and April. They are Oxford Apollo March 19, Ipswich Gaumont 21, Portsmouth Guildhall 22, Brighton Conference Centre 23, Leicester De Montfort Hall 25, Glasgow Apollo 26, Bradford St. George's Hall 28, Derby Assembly Rooms 29, Manchester Apollo 30, Hanley Victoria Hall April 1, Bristol Colston Hall 2.

MAGNUM, who release their fourth album 'Chase The Dragon' on February 19, have lined up the following dates in addition to their tour with Krokus. They are Colwyn Bay Pier February 23, Hanley Victoria Hall 24, Preston Guild Hall 25, Plymouth Top Rank 26, Retford Porterhouse Club 27, Gravesend Woodville Hall 28, Wigan Pier March 1, Hull Tower Club 2, Dunstable Queensway Hall 3, London Marquee 4-5, West Runton Pavilion 6.

BLACKFOOT, who last appeared in the UK at the 1981 Donington Festival, have lined up a major British onslaught for the Spring, following their one-off Hammersmith Odeon date on March 2. They'll also be releasing a single 'Dry County', which contains a limited edition freebie featuring live renditions of 'On The Run' and 'Train Train'.

The tour kicks off on April 5 at Birmingham Odeon and continues at Hull City Hall 6, Manchester Apollo 7, Newcastle Mayfair 8, Glasgow Apollo 9, Edinburgh Playhouse 10, Liverpool Empire 11, Derby Assembly Rooms 12, Wolverhampton Civic Hall 14, Reading Hexagon 15, Leicester De Montfort Hall 16, Sheffield City Hall 17, Southampton Gaumont 19, Ipswich Gaumont 20, Dunstable Queensway Hall 21, Belfast Whitla Hall 24, Dublin Francis Xavier Pavillion 25.

Tickets for all concerts are now available at the respective box offices.

STOP PRESS: Blackfoot will be appearing at Chippenham Goldiggers on March 1.

I've seen good and I've seen bad, but I've never seen God and I've never seen the Devil."

Talking of little devils, Ozzy had nothing bad to say about Ronnie Dio and the Sabs. "It's like flogging a dead horse," he muses. "A lot of water's gone under the bridge and I wish them all the luck in the world. I suppose if I'd been a failure it might have been a totally different thing. But I'm doing alright on my own."

Alright indeed. The second LP's in the charts, and most shows sold out in little more than an hour. After this tour and a few days off, rabies permitting, Ozzy's going to work on another two albums together (like with the first two) "so I can go on the road for 12 months. If I hadn't recorded 'Diary' earlier this year I would only now have been starting to write and record it; I wouldn't have been able to do the touring I've done."

Touring, he reckons, is a key factor in his US success. That and good management. Part of the management, current flame Sharon Arden, is overseeing the proceedings here today.

As for the more distant future: "I've always said to myself I'll never be one of those rock 'n' rollers who goes down the spiral. I'd just quit. I'd never end up so low as to do private parties for other people. That's the pits."

"Ozzy Osbourne will put out albums as long as Ozzy Osbourne can and as long as Ozzy Osbourne has an audience to sell them to. I mean, my ex-old lady said to me, 'well what are you going to do when you're 56? There's never been a 56-year-old rockstar yet.'"

Well, there's always got to be a first. By the way, if you're wondering how Ozzy got through Christmas and New Year in the land of the Big Mac: "The usual. Turkey... doves..."



WHERE ARE THEY NOW!

DO YOU recognise the above jovial personality and recall the top British band he served his apprenticeship with? If you've caught on to his identity, write and tell us on a postcard to: *Where Are They Now?* Kerrang! 40 Long Acre, London WC2. As usual, the first correct card out of the bag wins an LP token.

Sorry, but because *Kerrang!* is now fortnightly we are unable to give last issue's answer and winner — but look out for the unveiling in issue No. 11.

FOR Nigel Glockner, who recently replaced Pete Gill as Saxon's drummer, musical ambitions have not been realised overnight. Although drawn to the HM field (his influences include Bill Ward, Bonham and Neil Peart) most of his experience has been gained in what might loosely be described as 'new wave' circles.

Immediately prior to joining Saxon, he was playing with Toyah and before that came a six-month stint with Bruce Woolley and session work with the Associates and Midge Ure. He did record an album last March with Bernie Tormé and Colin Towns (still awaiting British release) and, even with Toyah, tried to introduce a heavy rock aspect to the drumming. But it's only recently that he's been able, and no doubt encouraged, to give full vent to a naturally forthright style...

"I was having two weeks' holiday after being abroad with Toyah," he explains, "and Saxon's management gave me a ring. I used to play in a band with one of them, and he asked me if I could help out as Pete Gill had injured his hand. I said only to use me as a last resort, but he got back in touch and I found myself with 18 songs to learn and only two days in which to do it. I managed, but I ended up with more plasters on my hand than flesh!"

Initially, Nigel was under the impression that he would only be with the band for a week but, as it turned out, he played with them throughout the British and European tour and was eventually asked to join. It wasn't a difficult decision. Toyah received a letter of resignation and her ex-drummer, showing sensible foresight, prepared his system for huge inputs of tea. So far, things are working well.

"I'm getting involved with the writing, which is usually done at soundchecks or on the tour bus, and I'm looking to establish myself as a personality — within the context of the band."

Does that mean there'll be a solo to go with the 'flaming sticks' routine?

"No, not really, because unless they're done by Neil Peart drum solos make boring listening. They're great fun to play



Nigel Glockner

but, on the whole, I think it's better to cram in a few more songs."

For the follow-up to 'Denim and Leather', Nigel may well lay down his drum parts at the Virgin Manor where Saxon have been mixing their live album — a single LP scheduled for May. It's his first recording with a band whose musical approach aligns closely with his own.

"I'm now doing what I've always wanted to do. With Toyah it was her name that mattered, but Saxon are very much a band."

DANTE BONOTTO

TOP 30 KUTS

- 1 LONESOME GUITAR, Doc Holliday, from 'Rides Again' A & M Import
- 2 TO THE TOP, Krokus, from 'One Vice At A Time', Arista
- 3 SWEET HITCHHIKER, Sammy Hagar, from 'Standing Hampton', Geffen
- 4 PRETTY WOMAN, Van Halen, 45, WEA
- 5 BALL & CHAIN, Aldo Nova, from 'Aldo Nova', Portrait Import
- 6 WE BELONG TO THE NIGHT, UFO, from 'Mechanix', Chrysalis
- 7 SCHOOL LOVE, Anvil, from 'Hard 'N' Heavy', Attic
- 8 TRAIN TRAIN (Live), Blackfoot, 45, Atlantic
- 9 LIVE WIRE, Motley Crue, from 'Too Fast For Love', Leathur Import
- 10 DOCTOR DOCTOR, MSG, from 'One Night At Bukodan', Chrysalis
- 11 CITY KIDS, Motorhead, 45, Big Beat
- 12 IT HURTS, Greg Lake, 45, Chrysalis
- 13 FIND ANOTHER FOOL, Quarterflash, from 'Quarterflash', Geffen
- 14 OVERNIGHT ANGELS, Girl from 'Wasted Youth', Jet
- 15 TNT (Live), AC/DC, Atlantic 12"
- 16 THOUGHTS THAT BLEED, Helix, from 'White Lace and Black Leather', H & S Import
- 17 GARY GLITTER PART 1, Vardis, 45, Logo
- 18 THAT'S RIGHT (Talkin' 'Bout Rock 'N' Roll), Spider, 45, Brilliant
- 19 OUT FOR BLOOD, Stepmothers from 'You Were Never My Age', Posh-Boy Import
- 20 GETTING HIGHER, Rods, from 'US Metal', Shrapnel Import
- 21 IT'S OVER, Loverboy, from 'Get Lucky', CBS
- 22 DEAD OR ALIVE, Journey, from 'Escape', CBS
- 23 DIARY OF A WORKING MAN, Blackfoot, from 'Marauder', Atlantic
- 24 HOT LOVE, Aldo Nova, from 'Aldo Nova', Portrait Import
- 25 BRINGING ON THE HEARTBREAK, Def Leppard, 45, Vertigo
- 26 LET'S GET IT UP, AC/DC, 45, Atlantic
- 27 LOSS OF CONTROL, Molly Hatchet, from 'Take No Prisoners', Epic
- 28 I BELIEVE IN YOU, Y + T, from 'Earthshaker', A & M
- 29 RESTLESS, Gillan, 45, Virgin
- 30 CRANK IT UP, Rods, from 'Rods', Arista Imp.

Compiled by: STUART 'SAMMY' GEE, Virgin Megastore, 14-18 Oxford Street, LONDON W2

DEMONS & MR LOAF

WHEN I started touring again last year the reviews of the concerts went from one extreme to another. One person would say that my show was great and that my voice could never be what it was. And then another guy would write that my show was great and that my voice was 10 times better than it had ever been.

"In the past people never talked about my voice — they always talked about the show. And I know that when I come to England everyone's going to be very aware of my voice and listening to it much harder than they would at any other time. In that sense things are much tougher for me now and to a degree I find it frustrating."

Such is the Meatloaf dilemma. Here we sit, face to face, high above street level in his Manhattan press office and the main topic of conversation is THE VOICE. Quite understandable though, when one considers the incredible problems that Meat has had to endure with his throat over the past few years. Indeed, while 'Bat Out Of Hell' continued to hold a steady chart position on both sides of the Atlantic the possibility of a follow-up became increasingly remote. Rumour had it that the man had lost his voice altogether and that countless visits to doctors and specialists had been in vain. However, eventually the four-year gap in his career was broken with the emergence of the 'Deadringer' LP last autumn.

"I worried a lot that people might have become tired of waiting," Meat readily confesses. "I was constantly being asked when the next record was coming out. This went on for about three and a half years and it only stopped a couple of months before the actual release — in fact I got real nervous when people stopped asking!"

So what actually happened to THE VOICE?

"Well, it all started when I went in to record the album. It was real weird because I'd come off the road and gone into the studios to do some demos. Then I took a break for a while and when I went back to carry on my voice had gone. At the time I didn't suspect anything — I thought I had the flu! I'd been hoarse before but it had gone away in three days. This time it wouldn't go away and it didn't go away for months. It was the most frustrating thing I've ever lived through in my life. It literally drove me crazy. I had a nervous breakdown. I went to a psychiatrist and a hypnotist . . . the list was endless. And I went through all this for about seven months."

The fact that he might never sing again obviously played heavy on

Einstein, Black and Decker and getting dizzy all helped to get Meatloaf's voice back. STEVE GETT thinks it's bizarre

Meat's mind, and it must have come as one hell of a relief when he learnt that this was not to be. Yet having discovered that he would be able to put his voice to good use once again he was ordered by a doctor to rest it for a further six months. But fate was to deal Meat a good hand as he landed a role in the film 'Roadie'.

"It was very bizarre because I was offered the part a week after I'd been told not to sing for six months — it was almost as if it had been planned. It was a great experience for me to do 'Roadie' and I had a really good time with the director and most of the people who were in the movie. I like films and I like cameras and I always like to learn new things. I figure you can never stop learning if you're in showbusiness. And rock'n'roll is showbiz. These days everybody who makes a record makes a video and so even on that level it's worth learning about that media by getting involved with films. Anybody who isn't prepared to do that is only

hurting themselves."

Although Meatloaf may have gained valuable celluloid experience with 'Roadie', the film nevertheless 'bombed' — in fact I'm not sure that it was ever released in the UK. Once away from the cameras Meat attempted to sing again but still he had problems.

"Even though I knew I was going to be able to sing again it was a matter of time before I was in proper shape. It's like if you were to lay in bed for a year and then get up and try to play football or baseball — you couldn't do it. You'd have to get back into shape. And that's what happened to me."

In order to regain control over his voice Meatloaf subsequently sought the aid of a 'specialist' in California, who had been recommended by Maria Muldair. Apparently, the fellow, named Warren Berrigan, has previously helped the likes of Jackson Browne, Bette Midler and actor James Coburn. However his

'methods' appear somewhat questionable.

"He helped me bring back the control," Meat maintains, "and I hadn't been able to find anybody else who could help. At that stage I could do all the vocal warm-ups and exercises but actual singing was still a problem. I mean people don't understand how hard a Jim Steinman song is to do — if they tried maybe they'd figure it out. You don't hear too many bands try to cover 'Bat Out Of Hell'. And even something like 'Deadringer For Love' . . . that's one of the hardest songs I ever sang in my life!"

BACK to the subject — I asked Meat to explain the treatment he underwent with Berrigan.

"He's asked me to explain what Warren did — can you explain?" he questions turning to his wife who is sitting in on our conversation.

Mrs Loaf: "Technically it's called vocal bio-matrix. I asked him, when Meatloaf first went in for the therapy, whether he minded if I came in to observe one day. I happened to be seven months pregnant at the time and he said 'No dear, I really don't think you should come right now because you're in a very delicate condition and it might be a little freaky for you to watch. But later on when it gets a little milder and we exorcise some of these demons then maybe you can come.'"

"So I waited and in about four weeks I went and watched. Now this may sound very strange and silly but the day I went he had this thing called the 'percussor' which looks like some kind of Black and Decker tool! Anyway, he wrapped it in foam rubber, plugged it in and proceeded to use it on Meatloaf . . ."

"Another thing he did was to have him twirling around in circles

MEATLOAF: "It literally drove me crazy. I had a nervous break-down."



F like a little kid in order to get dizzy. After that he'd get him to do this deep breathing exercise and then attempt to sing a note he couldn't previously hit — and it worked."

A case for the asylum, methinks! "When I first went there I thought it was completely insane," declares Mr Loaf, "but at that point we'd tried everybody in New York and no-one had been able to help. It's really amazing what he does and it's very bizarre. (That's an understatement!) He was talking to me like he was Einstein. If you can imagine having a conversation with Einstein about the theory of relativity, that's like what was going on! I didn't understand a thing he was telling me half the time. But I've got to go with the guy and I don't want to make fun of him at all. I mean, my voice really came back and I could feel it getting stronger all the time."

At last Meatloaf was in a fit state to enter the studios and record the 'Deadringer' album. In the meantime Jim Steinman (the man behind Meat's material, for those who may not know) released 'Bad For Good'. Initially that was to be the second Meatloaf LP but with his mounting vocal problems he had suggested Steinman do it himself. That emerged in the early part of '81 — what did Meat think of it?

"I think Jimmy Steinman's a genius," he answers. "I've always thought that. Sometimes he may think that too much (laughs) but he is unbelievably talented. There were things about the record though that I didn't like. I'll admit I wish I'd sung some of the songs like 'Left In The Dark', 'Lost Boys' and the title track but I wasn't in love with the whole thing. Then again I wasn't in love with the whole of 'Deadringer' either."

What didn't you like about 'Deadringer'?

"Well I was never in love with the song 'Peel Out'," he openly admits. "But that's something I was up against going with one writer. I was even trying to find two or three songs that weren't Steinman's to get away from that but everybody said I shouldn't, so I didn't fight it. The next record I'm not going to do anything I really don't like. I don't know if that'll make the album better or worse — it's real hard to say. When you deal with one writer you have one line of thought. When you deal with several it may be a little tougher to put together so that it co-ordinates right but in the long run it may prove to be better. Whatever the case I'm going to try it."

Although his next album won't comprise a selection of Jim Steinman tunes, Meat reckons that at least two or three may well be featured. This does seem to be a prudent move since one can't help but feel that Meatloaf's voice is particularly well suited to Steinman songs.

He agrees, but points out: "My voice can do a lot of different things. My voice could do Caruso if I wanted to spend a year and a half to put it in that condition. (Back to the

Black and Deckers?) But there's no doubt about it that me and Steinman is a great marriage and I'm hoping that we can get back together. Right now he's not together with anybody. He's real angry — angry with everybody. I don't know why but he won't talk to anyone."

When did you last speak to him?

"Last March — so it's almost a year now. Believe me, I called and called him. I figured maybe he's mad at me, so I had my wife call him and all I got back was that he doesn't know what to say to me."

● NE wonders whether the fact that Meatloaf being the star of the show, so to speak, has been a major factor in their communication breakdown.

"That is part of the frustration," assesses Meat, "and I've known that for a long time. But we talked about it two and a half years ago and I explained that there's nothing I can do. Some people are meant to do one thing and some people are cut out to do another. I said to him that rock'n'roll careers tend to be very short but when you're a good writer who can write like he can then you've got a job for life. In a few years time I'm going to be figuring out what I'm going to do for

the rest of my life . . . that's why I'm getting into films. Film stars seem to stay around longer than rock'n'roll stars!

"No that's not true, that's not the reason I'm getting into films — I happen to like them. I never think of anything in the star level. I don't think about being a rock'n'roll star — I just think about doing it. Star never came into anything I ever did. It wasn't a planned thing. I never said 'I wanna be a rock'n'roll star.' I was cast in the middle of it."

What did you want to be as a kid?

"I was going to play football. I grew up in Texas and if you sang or played an instrument you were candy-ass. You were a pussy! That was the term that was used."

When did you realise that you were heading for a career in rock'n'roll?

"When I knew I wasn't cut out to be an accountant! When I knew that coming into an office at nine o'clock in the morning and wearing suits and ties wasn't the life for me. I put my first rock'n'roll band together at the end of 1966 — earlier that year I had actually been an accountant. I'd done about two years of college and that was it. I couldn't deal with that or wearing suits and ties. I decided that it wasn't worth my time and effort and so I went to California and got thrown in with

musicians which I really liked."

Sixteen years on and Meat's still going strong. The 'Deadringer' LP hit the streets last September and has given him further success in this country. The fact that it didn't fare too well in the States hasn't visibly upset him. Besides which, the man has plenty to occupy his mind at the moment. The 'Deadringer' movie (a fantasy in which Meat plays himself as well as his number one fan Marvin) is set for release in the next few months and of course the eagerly-awaited British tour is also forthcoming. Moreover THE VOICE is back with a vengeance. Basically Meat is making up for lost time.

One can only hope that we won't have to wait another four years for the next Meatloaf album. In fact, the only thing preventing him from starting it is the fact that he recently fired his old management. "I'm ready to go," he enthuses. "I got all the songs and I'll start as soon as I get all these damn injunctions off my head. Any time you start dealing with getting rid of managers they get real angry and hurt. They want to attack you and take everything you've got. When I get things together I'll basically be running things myself. The thing is I've been doing this too long — nobody runs me. I am my own person and that's the only way to look at it."





MEATLOAF
and Cher



KROKUS

**Marc
Storace**

BEAUTIFUL SCREAMER

Chris Welch takes some wine and whine from Krokus' Marc Storace

LIKE a spring flower pushing through an ice wall of indifference, Krokus fought long and hard for recognition, and have bloomed into a band unique among power rockers.

Prophets without honour in their own country, the Swiss band with a Maltese lead singer have won friends and allies throughout Europe and America, and now even the Swiss are beginning to recognise their home grown talent.

Krokus have won through on the strength of their music, which impressed British fans way back in 1980 at the Reading Festival, and since then they have been accepted on equal terms with the heavyweights. There is no denying the importance of singer Marc Storace in the saga of the band. Known as 'The Voice', Marc, who lives in London, joined them in 1978 and brought vocal qualities to match giants, like Plant or Gillan.

And yet Marc is of remarkably diminutive stature, a small curly headed man who gives the impression of being vague, and easily distracted, and yet manages to rivet the attention. He talks in an erratic series of anecdotes and vague thoughts about the world that invariably ends in a smile and cry of "What was I saying?"

Marc, the man who bellows his way through the suggestive 'Long Stick Goes Boom', the opening cut of Krokus' new album 'One Vice At A Time', and can be seen baring his teeth like an irritated tiger on the cover, is a mild mannered, cultivated, and sophisticated and a far cry from the frothing ago maniac I half expected as I searched for his lair in Streatham.

Somehow I envisaged a man shaving with a broken bottle, repairing a motorcylce in his bedroom, and living in a squalor of empty beer and baked bean cans. Instead Marc Storace, painter, fisherman and squash player, inhabits a neat, tidy flat, tastefully decorated with antiques, where he drinks the odd glass of wine and extolls the virtues of keeping fit.

Admittedly we drank rather more than a glass of some rare Sainsbury's vintage, during a long free ranging conversation that touched upon everything from Maltese politics to the art of using a harpoon gun, but Marc seems able to cope with most of life's challenges, except it seems, ego tripping rock stars. Krokus had a bit of a brush with Shakin' Stevens recently, and they were not impressed with old Snaky as Marc imparted with some scorn.

In case there are some among you who know not Krokus and think Fernando Von Arb is a First World War airship pilot, it should be explained he is the group's excellent



lead guitarist, supported by newly joined Mark Kohler on rhythm guitar. They are backed by Chris Von Rohr on bass and Freddy Steady (drums), whose real name is probably Count Zeppelin von Stronheim.

Their history goes back as far as 1974 when being both Swiss and heavy metal was voted the combination most likely to arouse hoots of derision. Swiss kids gave their own band very little encouragement, but they struggled on producing their own albums 'Pay It In Metal' and 'Painkiller'. They had a few changes in personnel and Chris Von Rohr decided to concentrate on bass and give up lead vocals in favour of new boy Marc. He had met the group while supporting Krokus in another Swiss band Tea. Since then they have recorded two albums for Arista, 'Metal Rendezvous' and 'Hardware', and toured extensively in Britain and America. Now they are about to tour most of the known, civilised world and Marc was busy lubricating his throat with tea and honey, after an energetic game of squash, when I arrived to probe the mysteries of Krokus.

"Sometimes people talk to me and my mind is somewhere else," he warned as he juggled with a

recalcitrant gas fire, and turned up the volume of an old Rolling Stones album. As soon as he was in one of his periodic states of distraction, I turned down the gas, and the volume. "I always hope I haven't offended anybody," he prattled merrily, "especially when I'm tired after a concert and trying to do an interview. My mind goes... yoga!"

I ATTEMPTED to steer him onto relevant Krokus topics and he roared with laughter and explained to me in great detail how Maltese hotels are supplied with fish, and also aired his theory that fish are naturally friendly towards mankind, and are hurt and annoyed by our constant attempts to eat them.

I had to insist. What was Marc doing in Switzerland in the first place? "Oh I was just seeking peace of mind and a band. I was living in London for a long while and found everything so hard — to keep a job and a band." After Marc joined jazz-rockers Tea in Switzerland for a while, he gave up and came back to London. "It was because I HAD NO MONEY!" He suddenly began singing, and it occurred to me the fully vocalised interview might be the next craze to supplant roller skates and video.

"THEN CAME KROKUS — AND I DON'T REGRET A S-I-N-G-L-E DAY!" sang Marc. If only there had been a drum kit to hand, we could have got a passable jam session going. But he reverted to plain speech to explain that Krokus had a great sense of humour. "They are crazy — just over the top. Yet the Swiss are not known for their sense of humour, anymore than for being hard up or oppressed. I suppose once life gets too easy, there is no point in getting up in the morning. There is nothing to try and achieve."

Marc's eyes suddenly glazed over, and he began to tell me about his recent skin diving exploits off the Maltese coast, when he caught a fish that weighed "half a ton". I gave up and listened to his exploits for half an hour or so, then during a suitable lull, asked when he had first taken up fishing. Sorry. SINGING. Mr Storace confuses the mind wonderfully.

"Oh, I was 14 when I earned my first couple of quid for a gig. I thought if I could do a support, then I could go on to be a headliner one day. I'm talking in Maltese terms."

"Basically I was a rock singer, and started off doing 'Lucille' by Little Richard. I used to love that harshness in his voice, and I was into soul a lot as well. I liked Wilson Pickett and Otis Redding. God rest his soul. There was a whole variety of songs I liked, until Deep Purple released 'Hush' and THAT switched on another light in my head."

Sure there was no fish involved in all this? No — right carry on. It transpired that his first band was called The Boys and they changed their name to Cinnamon Hades as they beefed up their music. "I loved that aggressive rhythm behind the vocals. I was also into The Who, and Alvin Lee — the fastest gun in the west!"

When he was 20, Marc decided to leave the holiday isle and come to London in search of work and opportunities as a heavy rock singer. "I wanted to work and take it seriously, get on the road, tour and play with a huge PA system to THOUSANDS of kids, y'know? And I wanted to be appreciated because I wasn't appreciated by anybody down there in Malta, and the band is not appreciated by everybody — STILL. But there is a bigger percentage of positive feedback now. I've never experienced such a great change in my life since I joined Krokus. Everything has escalated and got better all the time."

But Marc admits that Krokus have only just come out of a period of owing large sums of money, and album sales aren't likely to make them all millionaires. Their main interest is improving the music and ratching as many fans as possible.

"Life has never been as exciting for me as it is with Krokus. I love the whole thing, whether it's travelling

on a bus or singing on stage."

How had Marc developed his remarkable voice?

"Well, if you listen to 'Metal Rendezvous' I think my voice was slightly softer then. It has evolved and I can't really say what direction it's gonna go."

MARC thinks he is most influenced by the music of the band; in particular the guitar work of Mark Kohler and Fernando Von Arb. He conceives of some mysterious physical force that seizes him by the throat when the band starts playing, over which he has little control. "You can't describe it, except to say it's like a mysterious energy that comes from the metaphysical plane and into my body. It's almost like being a medium, conducting the energy and using bits of it. There is much more energy in the band than comes across on the album. That's just nine songs. But we are a band that can jam along for hours."

"You need to be physically fit to stand the strain of rock singing," he vowed. "I don't smoke, except for the occasional... Hargh, hargh, hargh." He suddenly broke into a coughing fit and rolled his eyes. I couldn't imagine what he meant by his demonstration. "Even that is being phased out nowadays. I drink the occasional glass of wine, but generally I'm a tea addict."

By the time we had finished the occasional glass had turned into a bottle and our conversation became more and more disjointed.

"Tea, lemon and honey... oh great. It fills me full of life again," said Marc rolling on the floor in the direction of the wine bottle. "I wish they'd learn how to make a bloody cup of tea in America," he bellowed from a prone position, glaring up at me. "They don't let the bloody water boil."

"Terrible, terrible," I muttered sympathetically, allowing the sparkling Sainsbury's to gush down my throat. "By the way," I said, "I've been meaning to ask you something, ever since I got here. Look here old man, who are you...?"

Meanwhile Marc (for that was his name) was still complaining about the Americans. "The average British housewife can boil water and make a cup of tea. WHY CAN'T THE AMERICANS?"

It was the kind of tragedy that could make strong men cry, but I urged Marc to continue talking about the mysteries of his vocal chords, for the benefit of all fascinated Kerrang! readers. "I've never had any trouble with my throat, thank God. I wet the sheets once." I recoiled somewhat at this information, but he explained that he had been suffering from a high temperature and had been covered in sweat. Even so the show had gone on. "The doctor would give me a jab up the bum and I'd go all funny, and drowsy and slow, and then I'd go on stage and that's when THE FORCE of Krokus re-enters the body. It's something from outer space I think. It's the same feeling you get when you practise karate. You can smash your hand right through solid objects."

Musically speaking, both Marc and the rest of Krokus are all

self-taught and have little idea how their technique has been developed, except in terms of practical experience. "I just compress the air in my lungs, and POW — it all comes out like a lizard's tongue. Have you seen how fast they can catch a fly? That's how fast you need to shoot out the air through your vocal chords. But the moment I start to analyse my singing, that's when I'll start to go backwards. If you can do something yourself, why the hell take lessons? It will only hinder your natural instincts."

WAS Marc surprised that Krokus could achieve a breakthrough in Britain, in view of the competition? "Well, Switzerland has no credibility as a rock source, although it has some great venues. It WAS a big surprise for us, and for the British rockers, that this band suddenly came out of nowhere. It was like Golden Earring coming out of Holland a few years ago. That took us all by surprise, and Focus too. There were good musicians in Switzerland, but it was a matter of getting the formula right. And keeping a band together there was a pain in the ass. There's always a lot of changes in the line-up, and there are no small clubs where a band can play. There's no in between, you are either unknown — or huge!"

But despite all the problems of operating a group spread across two countries, and without much appeal in either, somehow Krokus struggled through. Spain was one country that helped them out with appreciative audiences, apparently, and then in 1980 came the break through. During last year they spent months touring with Ted Nugent, Rainbow, Pat Travers and then Nazareth, who Marc claims they blew off stage.

"You can become a vegetable very easily on tour, and we spent hours sleeping in coaches, with

bunks one above the other. But it's better than flying everywhere, because you then become a machine, programmed to arrive in each town and play a concert, without ever seeing any of the country. So we will be coaching it for a long time yet."

As Krokus are on their way up, they can see many of the old stagers of rock on their way down. "I think they have lost a lot of zest, and energy and a lot of it is from too much fast living. The musicians have had an excess of booze, sex and drugs. It think that probably they are beginning to lose their popularity. But some of these bands are getting on and if you do a lot of drugs, then the body doesn't have a light that flashes on, it becomes anaesthetised. If you want to go on an upper — then run up the stairs. If you want to go on a downer, go for a walk in the cemetery, or read the news."

Marc says Krokus refused to be inhibited by any kind of negative vibe, be it hard drugs or bad reviews. "We like to enjoy a child-like freedom on stage. We don't give a damn where we are playing, whether it's London or Switzerland, it's all the same. The audience comes in and you know they have been turned on by the same sort of band, or they wouldn't come and see you in the first place. Our job is to entertain them, and if we don't do it right, we know they are gonna walk out. It's so simple really."

"We've always managed to hold an audience, and in some places they'll climb on stage, where they are held back by the security, who sometimes get out of hand themselves. In a way you can't blame them. They've got a bunch of maniacs behind them and a horde of wild beasts in front of them! So a lot of them get very tense and paranoid. I think security people

should, by law, smoke a joint before a concert, so it will calm their nerves, and they can see things as they are. Those kids aren't aggressive, they are having FUN."

"A football crowd is more aggressive when they have been drinking a lot. The barricades are enough and we can control a crowd. We have had times when the kids have climbed on stage, and we have strict orders that if anyone lays a finger on a fan they are fired straight away. I'm talking now as if every concert was a riot! But I can usually control it."

IT seems that when they are not on stage, Krokus are either swimming, ensconced in a sauna bath or engaging in physical exercise. It was all a far cry from the drunken sixties, I said reaching for the wine bottle. Were Krokus intent on becoming a race of supermen? "Oh we still occasionally get drunk. But the difference is we can stop."

Krokus have seen the example of overweight, boozed out smoked up wrecks among the rock stars, and are determined not to go the way of all flesh, at least for as long as possible.

What were their ambitions now. Was there a long term Krokus strategy or were they just enjoying the success they have achieved thus far?

"There's no intricate planning. But things are very positive for us right now. We are out of debt, and only good management can get you out of these problems. We had a lot of lovely bills to pay at one time. We got a big advance from the record company but it all gets eaten up by the costs of running a band. We travel a lot of miles! It's like going to the pub with a tenner. It just disappears in a flash! I can remember when I could get through a whole weekend with a couple of quid. The times they are a changing. Dylan said that ages ago."

So that's who it was. I always said the man was a poet. It seemed to me that despite their HM appeal, Krokus conceal a wide variety of influences in their music. They did not solely rely on the famed boogie shuffle, for example.

"I think faster than sound tempos are not good for music. You can have it at certain points in the show, but if it's too fast, it will go above an audience's head and they won't appreciate it. Aim lower — right at the crutch! When the new wave of heavy metal came out, too many bands were sounding the same, and Krokus made it a point to put in a lot of variety. We put a lot of that good old passion, which comes from the heart. Our music is not just about aggression, because aggression is very weak. An instrument is not a machine gun, but a way to express your emotions. The same with singing. You don't need 100 words a minute and a scream on every chorus."

"SURE I SCREAM... BUT I SCREAM WITH FEELING."

The bottle of wine was empty, and before Marc felt inclined to emit a piercing scream of rage, I lurched unsteadily into the night. "If there is no feeling, there is no art!" said Marc.

Right on. If I had a gas lighter, I would have lit it.



HM GOVERNMENT

To avoid contact with SAMMY HAGAR

ST AUSTELL Colosseum seems like the elephants' graveyard of heavy rockers. Stuck between the towns of Notsignificance and Noimportance, and with a gale-force (and decidedly lethal) combination of wind and rain whipping around the concrete complex, I'd have forgiven Sammy Hagar for cancelling his third major UK tour and hopping back home to Morin County and its sun ('The luminous body round which the Earth and other planets revolve' for readers in Britain who may not have seen such a phenomenon!) Fortunately, Sammy's made of sterner stuff:

"I told the British audiences last time that I'd be back in six months, but then I got caught in a contract wrangle that threw everything. It was real important to come back as soon as possible, 'cos I'd just started to build up my following here and I didn't want to throw it away. Y'see, I believe this country's audiences appreciate art and artistes. I sure ain't comin' for the money — I personally will lose 7,000 dollars and the company's put up another 25,000 dollars."

So nothing was going to hold Sammy back on this first night. Despite mild food poisoning and a less-than-vast crowd, he proceeded to tear down the hall as if it were made of paper. I swear that if it had been raining inside the band would have short-circuited — there was that much electricity!

Hagar has little regard for effects ('They take attention away from the artistes and they often look cheap') but then he has little need for them. The Mad Axeman is obviously the focal point of the band. He cavorts about, knees pumping, arms flailing and long golden locks tossed about at every opportunity — sheesh! The man makes Angus look positively peaceful!

Wisely standing back from Hagar as he performs his wild duck walks are bassist Bill 'Electric' Church and lead/rhythm guitarist and keyboard player Gary Pihl. The former is short and stocky, with the look of a prizefighter as he punches out bass lines that would wipe the grin from the face of any NWOBHM upstart! As for the latter, I agree with Sam — he's 'the greatest'. Long and lanky, and with a deceptively awkward style of playing, he piles on some of the most fluidly powerful rhythms I've ever heard and plays them wholeheartedly, biding his time before leaping into the spotlight to positively *burn* on the fretboard. It is Pihl too, who adds a touch of class with his simple, yet startlingly effective, keyboard lines.



Completing the line-up is the band's newest recruit, drummer David Lauser who, despite playing with Hagar pre-Montrose, doesn't look a day over 19. I'm damned if I know his secret! He replaced

Chuck Ruff who, according to Sammy, couldn't cut it any more.

"I'm on the verge of being a little paranoid about the economies in the world and charging so much money for

tickets. I feel a real obligation to give an audience its money's worth, so if a guy can't keep himself together I'll kick him out. David's a good boy — I'll pay him as much as I can — all I ask is that

NT WARNING:

can seriously damage your mayhem!

he gives his all."

SO now you know the bank. balance how about the music? Grade A hard rock, very American (ie Hagar explores a variety of styles, making for more interesting listening, but plays them all in an accomplished heavy manner) with eight (count 'em) tracks from the 'Standing Hampton' newie and a liberal fistful of established Hagar classics (you know the scene: 'Red', 'Rock 'n' Roll Weekend', 'Turn Up The Music' etc). Then, of course, he includes the obligatory Montrose numbers, 'Rock Candy' and 'Space Station' (which just gets better and better each time I hear it!), and finally, as a magnificent encore, positively explodes through a cover of Zep's 'Whole Lotta Love'. How anyone can revitalise such a standard that is not even particularly good (to these ears) is beyond me, yet suffice it to say that there was many a smile to be seen as the punters left the hall.

An amazing show with only one slight blot on the copybook. Namely the opener 'Heavy Metal', one of Hagar's worst, plodding tunes, but apart from that it was all a great deal better than some of the more highly-touted bands around just now (MSG especially). If that's the standard on the first night of the tour, a prelude to a seven-month Stateside trek, then how tight will this band become? It's frightening!

Zip backstage to join up with the band for the first time (always a troublesome event) and on to the coach for a 30-mile drive back to the hotel in Plymouth. This does not happen, however, before the boys have eaten a good meal, courtesy of the Rolling Stoves, three girls who travel on the tour and generally fuss over them.

To be frank, the journey back to the hotel has little to make it noteworthy; the problem is that everyone (band, manager, tour manager, Sam's wife Betsy and scribe) is well knackered and thinking less of talking and more of bed. Still, Sammy and I break the usual ice covering that pervades each interviewer/interviewee scenario by a discussion of bands likes and bands dislikes — and it was more likes than dislikes for those of you itching for the man to unleash torrents of abuse in the direction of other bands!

Arrived in Plymouth, so endeth day one, with Hagar still somewhat under the weather, his manager a little concerned and the journalist much impressed and eagerly anticipating...

DAY TWO, christened 'Day Of The Superbowl'. As you may know, the Hagar team are all

natives of San Francisco and it comes to my attention, via Bill Church's frequent proclamations, that local club, the 49ers, are about to meet Cincinnati in the US equivalent of the Cup Final.

"I got my wife ringing at 3am to give me the result," says Church, as I stumble bleary-eyed onto the bus at midday, with next stop Southampton three-and-a-half hours away. A slight delay while Gary retrieves a Yankee football that Church has put on the hotel roof, and off we go.

While the rest of the gang watch 'Star Trek' on the video machine at the back of the bus (with totally tasteless interpretations from Bill), I settle down with Sammy, synchronise my tape recorder, and go for it. For some reason he's not quite as lively as usual:

"Hey, you've got to catch me after the show tonight when I'm jacked up. Then I firmly believe that I'm the greatest fuckin' thing that ever hit the world!"

You mean you have doubts now?

"Sure, I'm always questioning myself in the morning. I don't feel up to ragging on some other band right now."

"Well let's talk about you then. How do you manage to play such

a high energy set? There's no time to catch your breath!

"Aw, we don't wanna catch our breath on stage! I just like to keep hammerin' and runnin' and jumpin' and yellin' and screamin' so that the people ask: 'Just when is this guy gonna quit?!' Having said that, though, I do try to bring in some sanity — I have to calm myself occasionally so I can achieve my aims. Y'see, I want to touch my audience everywhere (metaphorically speaking!) I want 'em to go crazy, I want 'em to be sad and almost cry 'cos the moment is so sensitive. I want 'em to be happy and I want to talk to 'em on an everyday level too."

"I know I can please the HM fans, especially in concert, 'cos that's what I base my thing on but I'm aiming for more. For example, 'Can't Get Loose' and 'Inside Lookin' In' from the new album are great songs but they're simply not Heavy Metal. There's a slight misconception of what I am over here. I want to be a little broader based. I had 27 songs for the new album and it was real painful weeding them out 'cos I thought every one was great, but they weren't all heavy metal."

Are you touring, then, because you want to or because you feel you have to?

By Howard Johnson

"I love making records but I love playing concerts even more. I make records so that I can go and play live. The record company don't pressure me. They would if I didn't tour but, hell, they don't ever have to worry about me not touring — I love touring!"

Takes it out of you though, surely?

"Yeah, it does, but I'm healthy. I run 40 miles a week, ride a bicycle, swim, punch a bag, jump rope, do three sets of 50 push-ups and three sets of 10 pull-ups, then I hang from my inversion boots for 15 minutes. I average two hours a day." (And he says he doesn't rate himself in the morning!)

"But all this aside, it's such a pleasure touring with the new album, 'Standing Hampton', 'cos it's the first of my albums where I can honestly say I like all the tunes. 'Standing Hampton' is the most representative of what Sammy Hagar is about and that's why I play so much from it live. My show reflects the album and it reflects me — it's all positive fun."

What does son Aaron (now aged 11) think of dad's career?

"He's not impressed at all. Older kids come up to him in school and say 'Sammy Hagar's your dad?! Oh boy!' and he just answers: 'Aw, get outta here — my dad's a bore.' He's into butterflies and little creatures and that kinda thing!"



"I'm healthy. I run 40 miles a week, ride a bicycle, swim, punch a bag, jump rope, do three sets of 50 push-ups and three sets of 10 pull-ups, then I hang from my inversion boots for 15 minutes"

LET'S tune in now to tonight's gig in Southampton — Bill on tenterhooks over the football game but not letting it show. The stage is bigger and the lightshow more impressive and Sammy, recovered from his illness, is even more manic than the previous evening, adding solos here and prolonging endings there. How the band keep tabs on him is anyone's guess! 'There's Only One Way To Rock' and that's loud 'n' proud. Sammy Hagar knows how to do it, and Southampton appreciated.

The gig over and the autograph hunters satisfied, we head back to the hotel and gorgeous sleep!

Day three and my departure homeward, cursing my ill fortune that I can't stay longer. There are so many bands who, while good on vinyl, just do not deliver live. Sammy Hagar sets both in their rightful context and performs both immaculately.

This is an HM Government warning: To avoid contact with Sammy Hagar, on record or live, can seriously damage your mayhem. Take heed!

WHEN WE played at Donington last year all I saw was a sea of heads, jean jackets and patches — just rock audiences. And that was REAL ROCK. Rock to the max, man! When those kids stood there in the rain all that time I was thinking to myself 'Holy shit! They just love this music. And if they can stand out there in that shit so can I. I can give them all I got for the time that I got. And that's what we tried to do.'

'I'll be glad when we go back this time because we can stretch out a little bit. We've done the groundwork and now when we come back we're gonna kill man! It's gonna be killer elite! What really freaks me out is that we're playing Hammersmith Odeon and the damn thing is already sold out. It seems that we're really doing something out there. And as long as they like us, hey I'm all ready for it 'cause I love the English rock audiences. I can relate to them.'

Ricky Medlocke, guitarist and frontman for Blackfoot, is evidently looking forward to the band's forthcoming return to Britain... and with good reason. Already they've established a healthy following amongst our denim brigade. They triumphed at Donington last year and have made a solid impact since their debut UK outing, some 18 months ago, when they toured with the Scorpions.

In fact it was during that inaugural nationwide trek that I first encountered Ricky Medlocke. He's an engaging character, one blessed with an incredible gift of the gab. Placed in an interview-type situation, the man is a perfect subject. Switch on the tape recorder and he'll reel off all the necessary information faster than Peter O'Sullivan's commentary on the final stages of the Derby. Our most recent conversation took place in Ann Arbor, Michigan, home of Blackfoot's management, where they're currently planning their European onslaught.

For the record, Blackfoot hail from Jacksonville, Florida, and their roots stretch way back to school days when Medlocke and drummer Jackson Spires first joined forces. During their adolescent years the two musicians were to go their own separate ways and play in numerous local combos. Eventually though, they were re-united in an outfit called Fresh Garbage, which Ricky had formed with the other current Blackfoot members, guitarist Charlie Hargrett and bassist Greg T. Walker. By 1969 the group changed its name to Blackfoot (quite apt, when one considers that three of them are part-Indian) and concentrated their efforts on playing the Jacksonville scene.

However, at the turn of the decade, dissatisfied with the progress they were making, the band

KILLERS ON THE LOOSE

STEVE GETT talks to Blackfoot's Ricky Medlocke

moved north to the New York / New Jersey area. There, they gigged consistently until Ricky broke away to team up with Lynyrd Skynyrd. Curiously enough he joined Van Zandt's army as a drummer and recorded what is now known as the 'First And Last' album with them. But in the end he became frustrated playing behind a drumkit and decided to return to Blackfoot.

IN 1975 their first album 'Reservations' was released on Island Records. To be frank, it did little to boost their career and subsequently the group switched labels to Epic. Another relatively unsuccessful LP 'Flying High' emerged and it wasn't until late '78 that things really began to happen.

By then, Blackfoot had changed their management and also signed with Atco Records in the States. In March '79 the 'Strikes' album came out and since then the band have enjoyed ever-increasing success with their ensuing product. Both 'Tomcatin'' and 'Marauder' have shipped gold and platinum in the US and Blackfoot have proved beyond any doubt that they're not simply mainstream Southern Boogie. Indeed, at times it has angered Medlocke that the outfit have been dismissed in this category.

'What really annoys me is when people don't give the music a chance. They'll say 'Oh no, they're just another Southern rock band' and slam the door in your face. That really gets me because I want people to try to understand what the band's really into. And I believe that the band's into a really good rock 'n' roll thing — straightforward, goodtime rock. We haven't got any secret message buried way down that everybody's got to stick their ear out to hear. Our message is 'F-k all your troubles — let's have a

good time'. And man, people were coming up to us after the shows on the last tour and saying that we had less violence in the audience than anybody. We'd have hall managers telling us that we radiate the type of atmosphere where there's no need for violence — I was really proud of that.'

Ricky is also adamant that comments slating Blackfoot for being 'old hat' are quite unjust. 'Some people say 'Man, you're in a time warp — get out of it' and all I can say is 'F-k you, I can't'. I mean how can you get out of a time warp when that music you love and know very well is the one that's supplied you with all your knowledge and learning ability? That's the way I learnt to play: the blues from Clapton, the rhythm and blues from Jimi Hendrix and the soulful singing from Paul Rodgers. In my lifetime I still gotta keep going 'cause I've yet to meet Paul Rodgers and shake his hand and say 'Hey man I gotta thank you for the inspiration!' I guess I'll meet Jimi Hendrix one day, wherever it is he happens to be!

BLACKFOOT may attract their fair share of cynics, but even their worst enemies would find it hard to deny that the band are tremendously popular. Over the past couple of years they've gone from opening shows to headlining status. 'We were forced into headlining,' Medlocke maintains. 'We got into the situation where nobody wanted to take us out on the road over here. So we decided to get ourselves a good opening act and do our own tour. The album was doing really well and so the promoters went for it — in the end things worked out fine. We played everything from 2,000 seater venues all the way up to the big venues.'

Did they find that they were hard hit by the current state of the economy?

'Yes and no — a lot of our concerts sold out on a walk-up basis. We'd maybe have two or three thousand tickets sold in advance and then all of a sudden another five thousand would walk up on the night! Plus for our first headlining tour we had top-notch lighting and sound systems, two tractor trailers and two buses. Today even the bigger headline bands have had to cut back, so we were very proud to really go out and do the job as it was supposed to be done.'

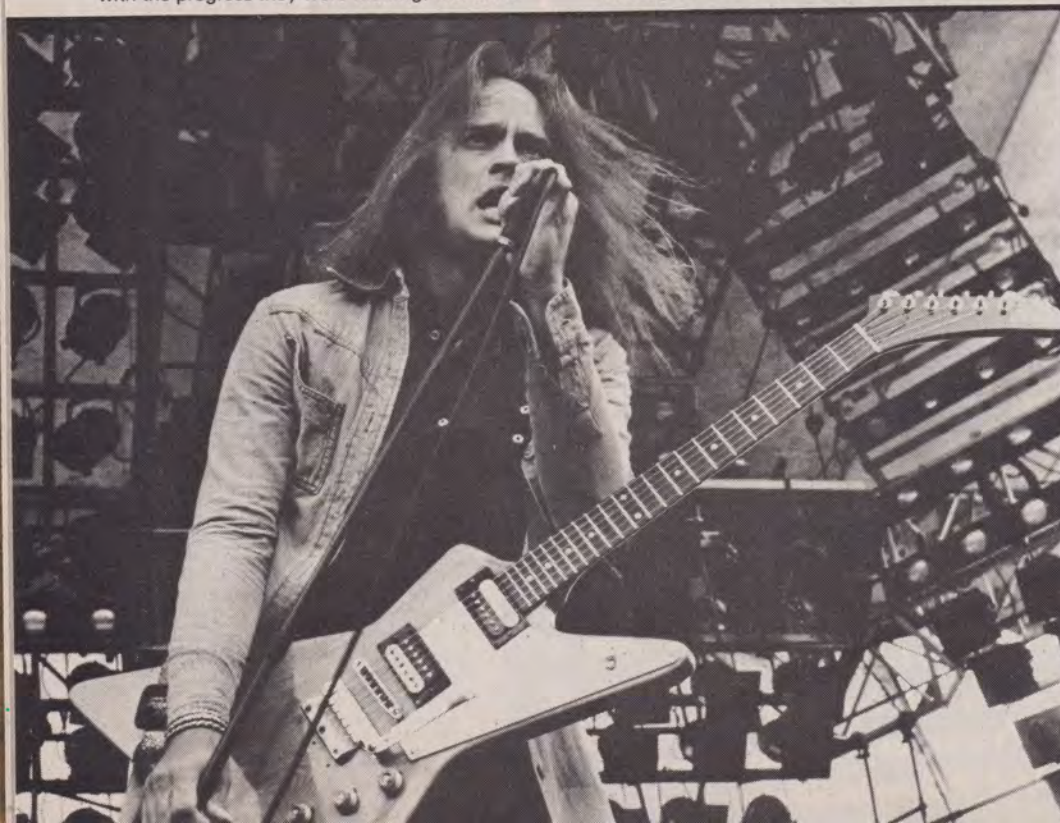
At this moment in time, the format of the next vinyl product from the group remains uncertain. They may well be recording a live album in Britain but at the same time Medlocke is convinced that Blackfoot have some very strong material on their hands for a new studio elpee. Whatever the case, fans can rest assured that the band won't be making any compromises in their music in order to sell more records. 'We'll never sell-out,' Ricky promises. 'When you've been in this business as long as we have there ain't no other way to go than to stay the same. Somebody else asked me if I thought we'd ever get to the point of going like REO Speedwagon, but I can't foresee that happening.'

In many ways Blackfoot remind me of an American equivalent to Motorhead. They seem to have a good deal in common and curiously enough it transpires that the two bands get on extremely well.

'Boy, we like them guys,' laughs Medlocke. 'When we first came to England everybody said that we'd get along with them because we were just about alike — just as nutso, but in a different way. And when we played the first German date with them I looked at Lemmy and he looked at me and sure enough we clicked straight away (he chuckles). I think Lemmy's the sort of guy every mother could love! I dig him because I think Motorhead are street — they're there. And I really dig 'em for that. People were asking us 'Do you really like those guys?', but man, we dug the shit out of 'em!'

Do Blackfoot consider themselves to be 'street'? 'Definitely. I think that's why we get along with the kids and really relate to them. We are street, we're still street and we've never come out of the streets. Our side of town was like the Transylvania side of Jacksonville — Dracula in every house. Like I said, we relate to Motorhead 'cause they're street and we're street. You can't take it out of them and you cannot take it out of us!'

RICKY MEDLOCKE: 'F-k all your troubles let's have a good time.'



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Sat 27	Retford	Porterhouse Club
Sun 28	Gravesend	Woodville Hall

March

Mon 1	Wigan	Pier
Tues 2	Hull	Tower Club
Weds 3	Dunstable	Queensway Hall
Thurs 4	London	Marquee Club
Fri 5	London	Marquee Club
Sat 6	West Ruxton	Pavillion



BLACKFOOT



720



KONTACT

OUR REGULAR Kontakt spot aims to help answer many of those questions about your favourite bands, fan club details, equipment queries or merchandising problems, etc. If you've got a question, write to us at: Kontakt, Kerrang! 40 Long Acre, London WC2. But we're sorry that no personal correspondence may be entered into.

COULD you help me trace the whereabouts of one-time Lone Star and Uriah Heep vocalist John Sloman? I have written to the Heep fan club to see if they know anything, but as yet I have had no reply. He has such a good voice and is also a good musician and excellent writer. It would be a pity to see all that talent go to waste. **Valerie Ravalde, Norfolk St, Leicester.**

● Since his departure from Uriah Heep about a year ago John has kept a very low profile. But he recently assured us that he has been busy with a new project of his own. Most of his time has been spent writing and recording in London with some other 'name musicians' who will eventually join him on a more permanent basis once a recording deal has been secured. The album (once released) will probably have Stateside interest as well as British but we'll keep you informed. For those who miss John's face on the live circuit he forecasts a tour sometime around June. A rather elated Mr Sloman wishes to thank



JOHN SLOMAN: what's he doing?

everyone who remembers him, and especially those who put pen to paper!

IT seems that Rainbow's line-up is always changing. So could you please tell me just who's in the group right now? I think Kerrang! is the keraziest comic about and AC/DC are still the best. **David Hand, Queens Crescent, Lanarkshire, Scotland.**

● Well, put it like this, at the time of writing the line-up stands as: Roger Glover, Bobby Rondinelli, Joe Lynn Turner — bass, drums and throat respectively. David Rosenthal replaces the recently-departed Don Airey on keyboards. Guitarist Ritchie Blackmore is still rumoured to be in the band, but whether he'll sack himself in the near future remains to be seen!

COULD you please give me a discography on Blackfoot, and also tell me if they have a fan club? **P. Wood, West View, Almeley, Hereford.**

● **BLACKFOOT DISCOGRAPHY SINGLES:** Sept 79: 'Highway Song' c/w 'Road Fever'. (K11 368) Feb 80: 'Chain Chain' c/w 'Baby Blue'. (K11 447) July 80: 'Gimme Gimme Gimme' c/w 'In The Night'. (K11 539)

Sep 80: 'On The Run' c/w 'Street Fighter'. (K11 610)

ALBUMS: Aug 79: 'Strike' (K50603) July 80: 'Tom Cattin' (K50702) July 81: 'Marauder' (K50799)

I READ your mag and think it's great, and I hear that there's a Bon Scott appreciation society, so I wondered if you could give me the address. **Garry Woodroffe, White Lion Square, Ilkeston, Derbyshire.**

● As far as we can find out there is no such society — or at least no official organisation. But there is an AC/DC Fan Club, 18 Watson Close, Bury St Edmunds, Suffolk. If there is a Bon Scott society, drop us a line!

FAN CLUBS

LED ZEPPELIN FAN CLUB: Dave McGeachie, 43 Stonebank, Livingston, West Lothian, EH54 6HG.

WHITESNAKE OFFICIAL FAN CLUB: Snakebite, 166-168 Liverpool Road, London N1.

GRAHAM BONNET: Hazel, 16 Broken Furlong, Eton, Bucks, SL4 6PD.

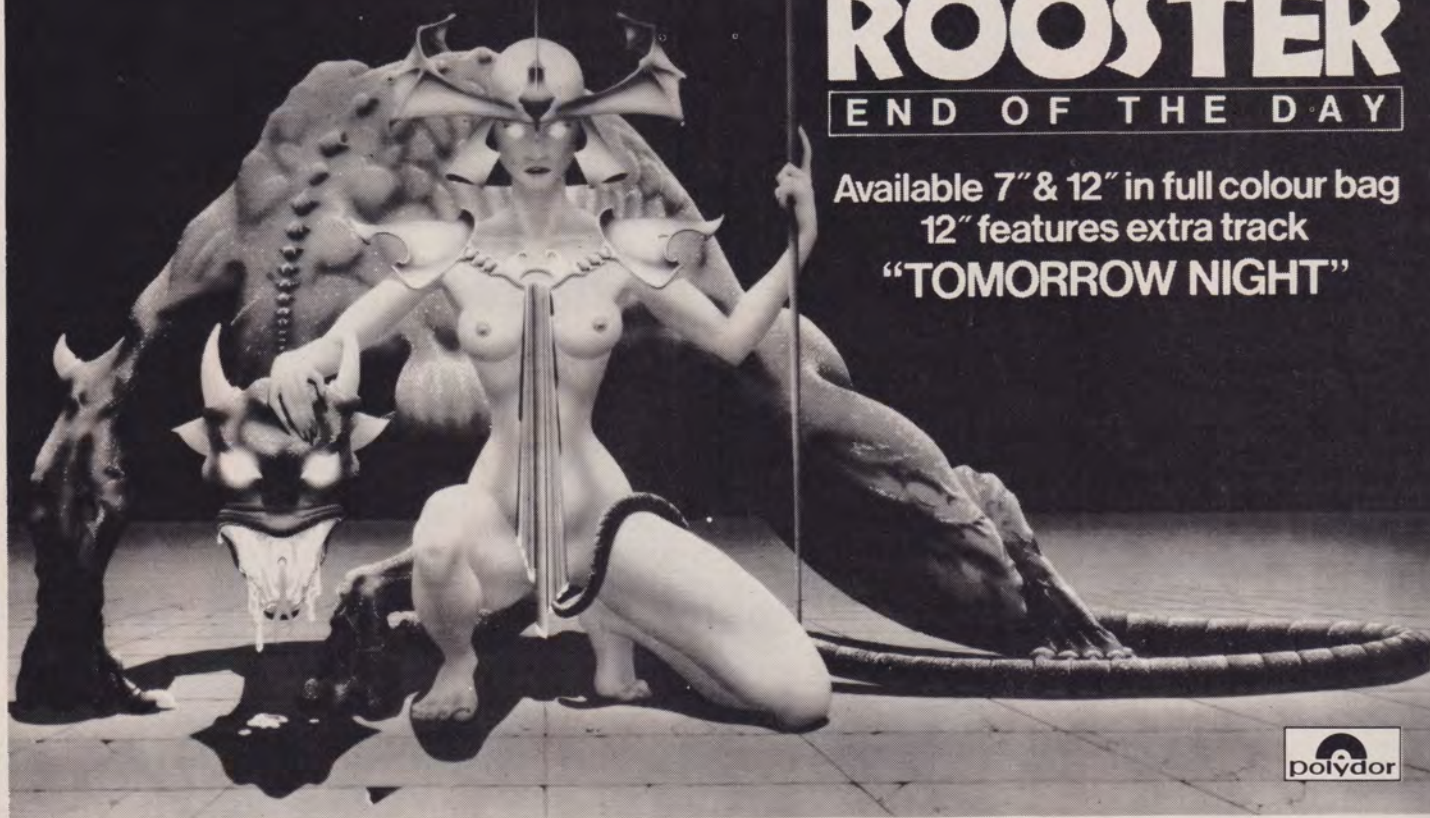
UFO OFFICIAL FAN CLUB: 10 Sutherland Avenue, London W9.

All of the fan clubs stress that a SAE is needed for details.

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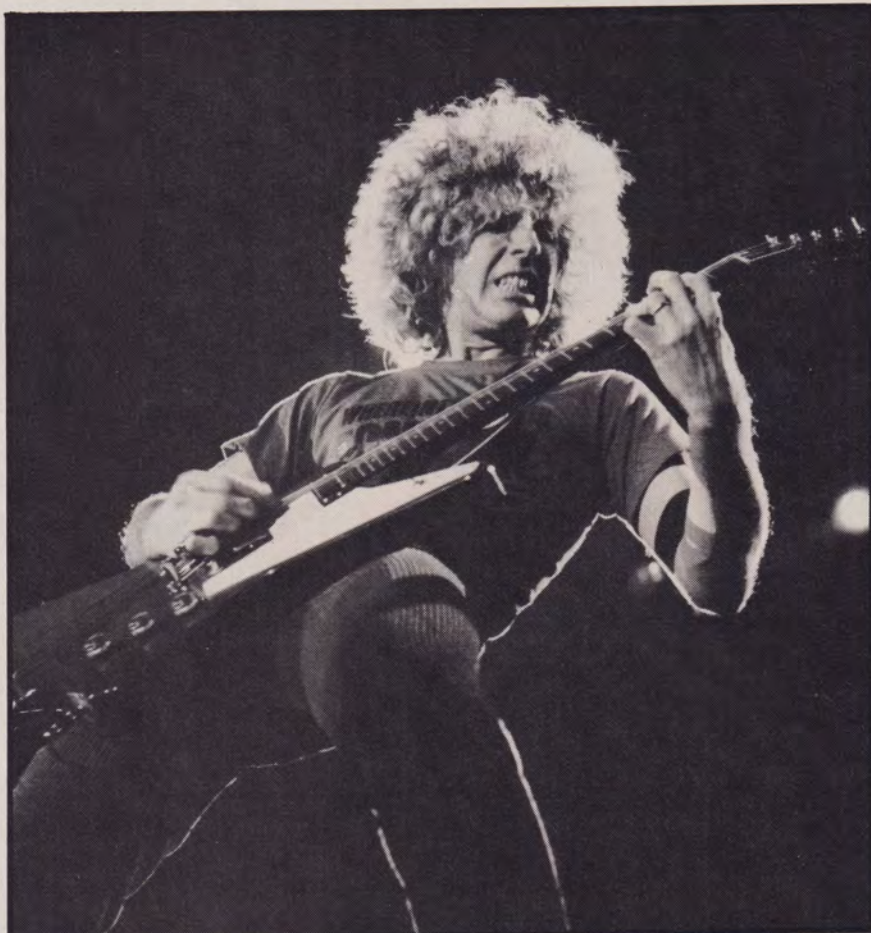


MOTLEY CRUE

Vince Neil

'Fair-haired, 21, lead vocalist and writer, will have the girls' hearts throbbing. Vince commands the stage and his every move is watched intensely. Vince's unique styling and versatile range was influenced by John Lennon and Robin Zander' . . . We're still fighting back the tears.





MOTLEY CRUE 'Too Fast For Love' (Leather Records LR 123)

SELF-PROCLAIMED MR Wonderful Dave Lee Roth thinks this lot are good and, at the risk of enlarging an already swollen ego, you have to admit he's right. Roth, complete with semi-clad female, introduced the band at a recent West Coast gig and, by all accounts, the LA-based glam-rockers are wowing receptive crowds at a number of local niteries, the Whisky A-Go-Go included.

It's not hard to see why. 'Too Fast For Love', their debut LP, is chock-full of hedonistic charm and contemporary commercial appeal.



SAMMY HAGAR 'Standing Hampton' (Geffen Records GEF 85456)

"Crank up the drums, crank out the bass
Crank up my Les Paul in your face."
There's nothing like putting your cards on the table straight away. For Hagar, rock 'n' roll means loud guitars, towering amp-stacks and a musical instinct beyond analysis. These are the essential ingredients — fast cars and dubious women the optional extras. It's not a new formula, but on album opener 'There's Only One Way To Rock' the

CRANK IT UP

former Montrose frontman, backed by Bill Church (bass), David Lauser (drums) and Garry Pihl (guitar), makes it sound *totally* convincing

"And it's not my point of view
It's a fact, and you know that it's true."

It's just a pity that he doesn't follow his instincts all the way. The live LP aside, his post-Montrose albums have been patchy affairs, starting well then fading away, and 'Standing Hampton' continues the tradition.

In terms of power and commitment, there's simply nothing to match the opening cut. 'Sweet Hitchhiker', the second last track, comes closest but is spoilt by a clichéd lyric, while 'Heavy Metal', another potential barnstormer, fails to match the promise of its title. Any song trying to capture the spirit of an entire musical form, be it disco, soul or HM, has to be a bit special and this one, despite similarities to 'Rock Candy' on the first (and best) Montrose LP, comes across as heavy-handed and forced.

With the exception of 'Inside Lookin' In' and 'Can't Get Loose',

neither particularly distinguished though the latter has a novel Kraftwerk-style intro, what remains are metal / pop numbers of the kind so immaculately produced by the now-defunct Angel.

With its heartbeat bass and hopeful lyric, 'I'll Fall In Love Again' is the standout example, but not far behind comes 'Surrender', whose chopped guitar rhythms could easily be the work of Andy Summers. Both are pleasant, catchy rather than cloying, and benefit from the album's high-gloss production. But it's when Hagar combines his ear for melody with the single-minded desire to "crank up" everything in sight that he's at his most potent.

The sleeve, incidentally, is quite awful. Inspired by the 'nudge, nudge' title, it's founded on the premise (widely held by advertisers and tabloid editors) that partially-clad women can sell things to men. I'm not saying the premise is false, just that it's sad to see Hagar promoting himself in this way. If he came up with a few more songs as good as 'There's Only One Way To Rock', he could wrap his albums in Andrex and still sell a million.

DANTE BONUTTO



'Starry Eyes', sweet and innocent, and the melodic 'Public Enemy No. 1' are both prime singles choices, while with 'Live Wire' and 'Piece Of Your Action' the Crue, and guitarist Mick Mars in particular, show the rougher, raunchier side of their nature.

At times, Vince Neal's vocals sound a little strained but, overall, their roustabout, Roth-approved allure wins through. Irrepressible posers, Motley Crue are a barrel-load of fun and 'Too Fast For Love' a tight-trousered, back-combed delight.

SAMMY GEE

ANVIL

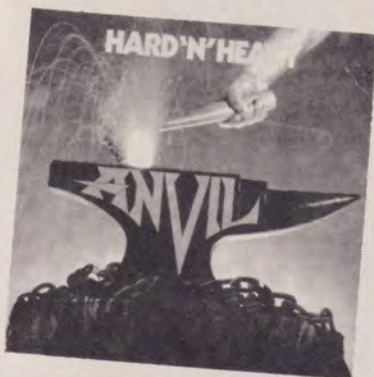
'Hard 'N' Heavy' (Attic Import)

"THIS LP contains 40 minutes of sheer power. Keep it wet and play it loud."

Being more than slightly cynical I cannot help but approach Canadian imports by obscure bands with a great deal of apprehension for, to be honest, there's nothing from the country, Rush upwards, that makes me believe they are capable of anything more than chopping down timber. I mean for musicians groups like Bachman Turner Overdrive

made great lumberjacks and the only other valid exports this country has produced, musically speaking, can be counted on the fingers of one hand.

So I'm glad to report that this album has proved to be quite a revelation. While I was ready to dismiss its existence in my usual scathing manner, believing it would have as much depth and strength as a pint of British Guinness, it just so happens that this dynamic piece of plastic has been firmly affixed to my record deck throughout the duration of this whole weekend *almost* preventing me from going down the pub, a major feat in itself.



Recorded in 1980 this album features 10 fast and furious cuts all of which show the group have the depth and originality to make the grade outside their own country.

The line-up features Dave Allinson (rhythm guitar/vocals), Rob Reiner (drums), Ian Dickson (bass) and the unlikely-named Lips (lead guitar/lead vocals). 'School Love' kicks the album off, with more than a hint of 'Ballroom Blitz'.

"Out in the school yard, little peaches play. Rubbing their beavers they got a lot to say."

Powered by searing guitarwork and brain-damaging drums, the subject of women, in various positions, is a recurring theme. "Tie me down you mean old bag, Wrench the ropes down, leave no sag." ('Bondage')

Lyrics like these are hardly likely to endear this bunch to Spare Rib readers but they're sung with a suggestive humour reminiscent of Van Halen. In fact, the whole band come over as Canada's answer to the LA lunatics which can't be a bad thing. Their main strength lies in the guitar/vocal prowess of Lips who comes on like a young Steve Tyler crossed with a butch Rob Halford, and the only let-down on the whole album is a naff rendition of The Stones overplayed 'Paint It Black'. No one does it better than Los Bravos. Apart from that it's five-star material. Let's hope it comes out here at a respectable price and that the band themselves don't leave it too long before touring.

TOOTS DALEY



COPY CATS

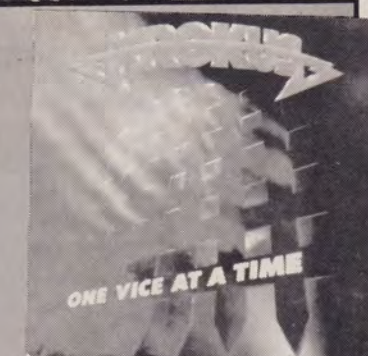
KROKUS

'One Vice At A Time' (Arista Spart 1189)

THAT KROKUS owe a debt to AC/DC is not a bad thing in itself. Styx, for example, were once little more than a US version of Yes while Rush, in their formative stages, followed closely in the footsteps of Zeppelin. The difference, however, is that Styx and Rush have now moved on and developed their own recognisable styles whereas Krokus's infatuation with AC/DC seems to rule out even a hint of progress. On the evidence of 'One Vice At A Time' (and it's true of previous albums, also) the band are less concerned with creating something new than apeing a tried, tested and successful formula.

With the help of producer Tony Platt, who engineered on 'Highway To Hell' and 'Back In Black', Krokus create a passable facsimile of Angus and Co's distinctively-layered sound. The motivations behind the music and that all-important AC/DC swagger, however, can't be reproduced, a fact that leaves the album sounding two-dimensional and soulless. Music by numbers, (largely) predictable and uninspired.

From the opener 'Long Stick Goes Boom' to the last track 'Rock 'n' Roll', the songs follow the same narrow guidelines. Guitarists Kohler and Von Arb supply the riff, drummer Freddy Steady plays with all the versatility of someone knocking a nail in a wall while vocalist Marc Storace, formerly with jazz-rockers Tea(!), gets his mouth



around lines of such unquestionable logic as "Life's for living" and that's for sure."

Storace, though Maltese-born, resides in Streatham and speaks excellent English so there's no reason why the lyrics, reproduced in full on an inner sleeve, should be quite so daft and the imagery employed quite so hackneyed. On 'Playin' The Outlaw', for instance, the band make a calculated theft of the 'Given A Dog A Bone' chorus while Storace comes on like a Spaghetti Western extra. "Don't shoot the man with the iron star," he warns without a whit of humour. When he dons 10-gallon hat and bow legs he means it!

It's significant that when the band vary their approach, even slightly ('American Woman', 'To The Top') the results are instantly more interesting. But, for the most part, Krokus are content to copy a band who, by all accounts, refused to let them play at last year's Donington festival. AC/DC clearly aren't flattered by the imitation and, without wishing to condone paranoia, you can see their point. Musically and lyrically, it's time the Swiss rockers came of age.

DANTE BONUTTO



MOTLEY CRUE:
barrel-load of fun

BY THE time a band makes its third visit to the studio it's expected to have a clear musical direction and a thorough knowledge of recording. In other words, it's a case of deliver or else.

For Iron Maiden the pressure is particularly great. Having spent much of last year touring abroad their public profile at home has lowered to the point of collapse — a decline reflected in the recent Kerrang! poll where the one-time HM frontrunners failed to make Top 10 in the 'best band' category and figured sparsely overall. In addition, internal problems have led to the departure of long-standing frontman Paul Di'anno and the arrival of Bruce Dickinson (formerly Bruce Bruce of Samson) who supplies vocals on the band's third LP, 'Number Of The Beast'. Set for release on March 12, its reception will be crucial. Maiden, to use a phrase much beloved by TV commentators, need to pull out the big one . . .

"We've certainly paced ourselves more this time," explains bassist Steve Harris, the West Ham legend blazed across his chest. "In the past it's been a case of banging it out because we've had a tour to do straight after, so it's been a bit rushed. This time, though, we've been able to work on the guitar sounds and get it just the way we want."

Bruce nods in agreement: "It's easily the best album I've been involved with and the best I've sung in my life. There's so much pent-up energy and aggression . . ."

The setting for this brief exchange is Battery Studios, north-west London, where Maiden have been holed-up since the new Year. While producer Martin Birch busies himself in the studio proper, Steve, Bruce and myself adjourn to the nearby recreation room and open a debate on the pros and cons of multi-coloured vinyl.

It's possible that the album, like the single, will be pressed as a picture disc but the band are concerned that, in terms of sound quality, it might not be a good enough vehicle for their songs, precisely mixed to hurt by 'headmaster' Birch. Full Technicolor or traditional black? We shall see . . .

For Bruce, working with former Deep Purple producer Birch is a new experience, and he's clearly impressed.

"Whereas some producers try and impose their own ideas and personality on what you're doing, Martin brings out what's already there and makes it sound better than you ever thought possible. He creates a very relaxed atmosphere but at the same time makes you work really hard. I've sweated more on this album than any other I've done — and learnt a lot more too."

As a result of contractual obligations to previous managers, however, Bruce, now a Maiden member of six months' standing, hasn't been able to help out with the writing, and won't be able to do so until August. He views the matter philosophically.

"The influences of Maiden and myself are virtually identical so if I had written anything for the new album it would be pretty similar to

GIVE IT SOME WHACK

DANTE BONUTTO gets at the vitals of Iron Maiden



not because we're short of material. On 'Killers' we recorded a few songs that we'd had in the set for some time and people started saying that we couldn't write and that we'd run out of ideas, all that business. That's rubbish! Wait till you hear the album."

The split with Di'anno, who's now formed his own band, Lone Wolf, has provoked much gossip, speculation and rumour. Steve is keen to give Maiden's side of the story.

"Well, a lot of it was down to the fact that he didn't like touring and we're a touring band. Christ, we did seven months on the road last year. Also, he had a lot of personal problems...."

What do you mean, drugs?

"... no, I'm not saying that, but he has got a few things to sort out. We tried to help him but I'm not sure he wanted help."

As Samson and Maiden have been close for a good many years, Steve and co had considered asking Bruce to switch camps on a number of occasions. But it was only when Paul's departure became imminent that an official approach was made.

"I'm sure Paul realised it would come to that," reflects Steve, "because he wasn't pulling his weight onstage and the rest of the band were having to give 110 per cent to compensate. The fans didn't realise what was happening because we always play the British gigs first and Paul was usually together then. As the tours wore on, though, he neglected himself and didn't look after his voice. Twice last year we blew out gigs in Germany because he was totally f--cked up."

So did he leave of his own accord or did the rest of the band say he should go?

"Oh, we said he should go," replies Steve. "I'm not sure if he would have left otherwise, though I know he was unhappy with our musical direction. I think he wants to do a solo album or something, which is great. I wish him all the best."

After Paul's departure Bruce joined the band first for a jam (to ensure his delivery suited the songs) and later to lay down some tracks in the studio. 'Wrathchild', 'Killers', 'Twilight Zone' and 'Remember Tomorrow' were the numbers recorded and the results confirmed Bruce as the ideal choice — particularly as his time with Samson was drawing short.

"The thing is Paul Samson's roots were taking him more and more in a blues direction and I was still slogging away in the headbutt mould. I mean, I can do the Whitesnake boogie-blues type stuff but I'd rather be singing material from the end of the heavy rock spectrum that Maiden occupy."

"I just said to Paul: 'Look, Maiden have asked me to join; I've gone and had a blow, really enjoyed it; what do you think?' And he said do it because if you don't we'll probably break up in a shower of sparks. So now he's got Nicky (Moore), who's an old mate and a great blues singer, and both bands, it seems to me, are more relaxed."

Bruce's first appearance with Maiden was in Italy where the band recently played five consecutive gigs. Having opened for Kiss a couple of years back and headlined subsequently, they've built a solid reputation in the country and their new frontman found himself singing to crowds

5,000-strong. Less pressurised than a London debut but not easy nonetheless.

"That first night in Bologna was terrible," winces Bruce. "When I walked onstage I couldn't see *anything*. Then after about two numbers the haze began to clear and halfway through everything clicked into place. Davey (Murray) gave me this great big grin and away we went. We all got very drunk that night but the lavatories were full before the gig."

The Italian dates excepted, Bruce has taken the stage with Maiden only twice — once at the Ruskin Arms, the band's spiritual base in all senses of the word, and once at the London Rainbow — but following the forthcoming British tour they'll be visiting about a dozen European countries as well as America, Japan and possibly Australia. For the former Samson songster getting to grips with US crowds is a long-awaited challenge but he's adamant that if anyone has to adapt it will be them.

"I approach everything in the same way," he explains, "head on. I either jump in feet first and take whatever hits me or not bother at all, and there's no way I'll change for the States. Why should I? Rock fans are the same the world over. They like people to go out and give it some whack."

Steve: "Last time we were there supporting Priest and UFO we took the attitude that if they're f--cking laid back we'll give 'em a good seeing to, a good dose of British headbutting, because I don't think there's too much of that out there. That's why it's great that bands like Motorhead, Saxon and ourselves are going over."

The tour will keep Maiden busy for the next eight months and keep them out of the country for most of the year. Before a band ventures abroad for such a length of time it must be certain that its support at home is solid. Maiden do have a base from which to work but it needs strengthening. The current tour and album are therefore vital. Bruce, proud never to have pulled a gig, won't let the band down and it's important that 'Number Of The Beast' doesn't either.



KONCERTS



WELCOME TO THE NIGHTMARE

ALICE COOPER Hippodrome, Paris (6/2/59)

ROCK FASHION being the cyclic thing it is, it was perhaps inevitable that there should be a resurgence of interest in Alice Cooper. Adam Ant claims him as hero and inspiration, while the concept of "putting on a show" as opposed to simply playing gigs has never been more fashionable. Ol' Snake Eyes could scarcely have chosen a better time to reconquer Europe, and on the strength of this show and the fact that his planned UK dates are almost sold-out, I'd say that that is precisely what he is going to do.

Special Forces are Alice's band these days, and an unlikely-looking crew of desperadoes they are. They all sport combat gear, apt enough since they're obviously musical mercenaries — the very best, hardest and tightest rock players money can buy. Against their macho chorus, Alice himself comes as a bit of a shock; the guy is actually about as menacing as the singer out of Soft Cell.

The dramatics, both with props and Alice's Liza-Minelli-like projection, are superb. In 'Guilty', he makes mock-confession with a derisory "Everything you ever heard about me — I *musta* done it," bearing that out by producing, on 'I'm Eighteen', The Snake. Now you and I both know that the poor little critter has had half its backbone whipped out to make it safe, but the sight of the damn thing wrapped around Alice Cooper's head is still quite something, believe me.

One of the real triumphs of the set is the staging of 'Only Women Bleed'; after beating around a female dummy clad in black underwear on the previous number and throwing her to the ground, he picks her up tenderly in his arms, cradling the limp body as he croons the song. Beams of white light shower down on him from overhead, while a single spotlight picks out the rag-doll couple in stark, cold blue. Brilliant.

'No More Mr Nice Guy', and Alice is cranking up into high gear, prancing like a camp marionette while the band thunder away behind him. 'Under My Wheels', from 'Killer', with its Stones guitar, is a classic rock song that still sounds diamond-hard some 10 years on, while 'I Never Cry' has the old ham emoting away like crazy, and it *works*.

'Billion Dollar Baby' is a heavy metal tango, one of the Armed guitarists neatly kicking a left-over prop out the way for Alice to strut his magnificently sick stuff. Leather jacket and cane on now as we head for the finale, the sound and lights as startling clear and hard as they have been all through the lengthy show. The climax of the whole shebang involves the tricolore, the stars and stripes and a lot of whipping-up of nationalistic sentiment (y'know, patriotism), with several thousand demented young Frog sprogs going collectively apeshit to an HM 'Marseillaise'. "God bless America!" screams Alice as he prepares to quit the stage. "God Bless France!" Massive cheers. Alice smiles out at his adoring audience, arms outstretched. "And God bless... me!" The exit takes your breath away.

Encore, naturellement, is 'School's Out', played as pure panto and fronted by Alice in tweed cap and Marilyn T-shirt, looking uncannily like Patti Smith. (Now that's what I call a real horror show.) Alice's nightmare wonderland isn't the kind of place you'd want to live, but it sure is great to visit. **MAMA LUTON**

STAMPEDE Greyhound, London, (8/2/82)

ONCE AGAIN Stampede played the Greyhound — a grossly underrated venue — and once again it was a 'showcase affair' with record company personnel much in evidence. The last time this band performed under pressure the result sadly, was a dire loss of energy but on this occasion things were different. The set was the same, but the band had gained a new-found confidence and energy that burst through in the songs.

Stampede are not HM, but occupy the raunchy, AOR end of the rock spectrum, a fact evident from their songs, lovingly based on melodies rather than riffs and

sporting a loose Lizzy/UFO influence. There's plenty of album material here: 'Hurricane Town', 'Missing You', 'Hideaway' and 'Baby Driver Blues' (about women motorists — the chauvinists!) are particularly impressive, allowing Reuben Archer to stretch out on the vocals.

And the material is not the only thing deserving of acclaim. The rhythm section, Frank Noons (drums) and Colin Bond (bass), pummel with determination while the fast, intricate fretwork of Laurence Archer is often reminiscent of Schenker.

To conclude: It was an impressive set, bursting with energy and self-confidence. Their ability is known in business circles (press, radio, record companies etc) but the

most important support is yours — after all that's what it's all about. — **KAREN HARVEY**

TYTAN Marquee (29/1/82)

TO BE honest, I haven't seen the Marquee so packed since Angelwitch's farewell gig in September. OK, Tytan do have two ex-Witch members, but it's still an amazing feat. This was their debut gig and as yet there's been no product — not even a demo tape — to promote them.

But by no means did the gig run smoothly. In fact the band were victims of every problem known to a sound engineer — a mixing desk nightmare for sure.

Despite the noise of landing aircrafts, Tytan ploughed through a

set starting with the tytan (as in powerful not sinking) 'Cold Bitch'. Vocalist Kal Swan was obviously nervous, but still he proved himself a worthy contender for the Kerrang! Top Vocalist Award. Seriously, he's blessed with the most powerful voice I've heard in years.

But ay up, what's the sound man up to now? Suddenly, the rhythm section started drowning the guitars but the band battled on with some worthy numbers, 'The Ballad Of Edward Case' and the 'Watcher', in particular.

The sound got worse (Concorde was landing) but Tytan's confidence grew and the set reeked with potential. They'll be a Friday Night Rock Show session in the near future so listen out for them.

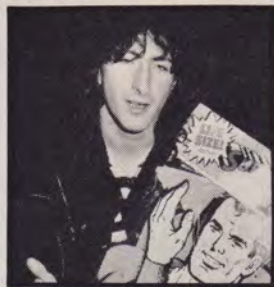
KAREN HARVEY



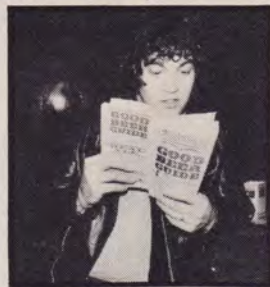
Phil Mogg displays loving gesture to crowd



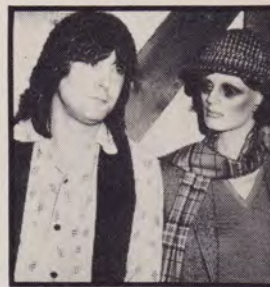
"He always poses in front of the mirror, you know."



Neil Carter: "my hero"



Andy Parker



Pete Way and partner

THE THOUGHT of being on the road with Britain's top heavy rock outfit (and you're entitled to your own opinion) should bring on restless nights, nightmares and even thoughts of applying for danger money. But unperturbed by well-meaning offers of advice and encouragement from those who had crossed and survived the UFO flight path, I let the train take the strain — to Leicester.

The De Montfort Hall is terribly 'upper class' in appearance — a most unusual venue for the cement-crumbing possibilities of heavy rock. But it's okay, if any band can bring this place of architecture to its knees it's UFO. And the show is a stormer, though the set has been drastically revamped, concentrating now on numbers from the 'Mechanix' and 'Wild, Willing . . . offerings.

But the rest of the set is reserved for a few oldies and the welcome return of 'Love To Love'. In fact, almost every number's a classic, with Phil Mogg's never-fading vocals blasting out to the delight of the crowd. The band are looking tired and there's not a lot of energy to spare, but that doesn't matter. The hall is full of crazed fanatics who just don't care if Tonka Chapman drops a few bum notes — even if it is during 'Doctor Doctor'.

Post-gig in the confines of the dressing room, and comforted by the lashings of lubricants (Champagne and Perrier water included) the band, watched over by their new manager, are polite if not quiet. Phil (sporting new red

barnet) is just getting over the flu and sloppily non-poses for photographs with his flies down . . . And so with introductions over, it's off to the hotel where Pete Way has an Irish coffee waiting in the bar.

I should have known that peace and quiet wouldn't last long. Peter, right on cue, is the first to arrive and consequently the first to get into trouble. You see, he has this strange infatuation with those Cockney 'erberts the Rejects (he's produced their next album), and commandeering my cassette machine, we all get an earful of their winning opus.

"I'm really proud of them," continues an overwhelmed Pete. "Listen to this bit — now is that Eddie Van Halen, or what? This band have really got something. 'ere, Karen, any chance of . . . Enough of the blagging, Pete!

A squat and balding individual with no musical taste whatsoever, comes over and has a 'few words' with Pete. The pin-striped patrons of a nearby table also decide to add 'their bit' and soon screaming peals of laughter fill the bar. And to make matters worse a 'kidnapped' tailor's dummy has joined us for the night's drinking session, and it's not long before it's lost its limbs.

"Ah, well, it was 'armless enough," quips Neil 'Pussy' Carter, as Andy Parker disappears down the corridor wearing its wig and hat.

"Ere, come and 'ave a listen to this," adds the persistent Way . . . and so the Rejects bellow from the lift shaft!

The next port of call is Bristol, so the UFO party congregates in the reception trying hard to look organised. But fear not, the tour is run by the book — 'The Good Beer Guide' to be exact, the one publication Parker reads in his spare time. So with Captain John Knowles (tour manager) in the pilot's seat and navigator Parker with his finger stuck firmly on our destination, the convoy departs.

'The Good Beer Guide' is UFO's Bible. A stop between towns is usually the signal to enter a quaint country pub, serving home-made steak an' kidney pie and real ale. These lunchtime stops tend to bring out the joker in Phil and his leg-pulling is almost always directed at yours truly! Fake phone calls, messages left at hotel receptions and disappearing food acts are just a few of the stunts in his repertoire.

After leaving the pub a 'post mortem' ensues in which Andy decides how many stars he will give the establishment for future reference. Believe me, a five-star hostelry is talked about for days.

The convoy has little trouble keeping together, unless Peter travels in his personal 'tour vehicle' which has now assumed the guise of a tank, complete with camouflaging smoke and a defence mechanism that involves the engine shooting the dipstick at passers-by (are you sure you only had the heater fixed, Pete?).

Once the convoy reaches its next destination there's barely time to dump bags, soundcheck and do interviews before the gig. Andy and Paul however, have the

enjoyable task of appearing live on Bristol Radio.

Touring provides the band with a chance to get together, as three of them reside in the States and the other two, Pete and Neil, live in Twickenham and Brighton respectively. During the long, tiring months on the road there are few heated arguments, the majority of hell-raising generally being the result of a UFO 'baiting' session that has gone just a little too far. There's been many a time when Andy (Drew to his friends) has quite rightly nearly floored a couple of agitators! But this year there are no heated hotel scenes — partly due to the newly-instigated Carter baiting sessions.

"We have to keep an eye on Neil, because we never know what he's going to wear next," says Tonka. "You should see one thing he's got — talk about Star Trek! It's covered in ruffles and things."

And apparently he's been banned from wearing his 'Gary Glitter' outfit.

So there you are, a brief insight into a day on the road with UFO. Who was it said this lot are 'suicidal maniacs'? Well, they've calmed down now — don't sound so surprised, they are family men, you know! The only real UFO's sighted were a plate of Indian curry that Phil (accidentally, of course!) used to redecorate a hotel room with, and an 'intrepid birdman' who took a dive from a second-floor balcony at Bradford.

Now, believe that and you'll believe anything. KAREN HARVEY

WHAT ROCK



DREAMS ARE



ROOM SERVICE

Starring: K.K. Downing, featuring Glen Tipton, Ian Hill, Dave Holland, Rob Halford and the bike

**Special guest star Penthouse
Pet Of The Year, Cheryl**

Photography by: Steve Joester

'N' ROLL



MAID OF



Peter Moore comes up with his five HM stunners



STARZ
'Violation'
(Capitol SW 11617)

IF LEBER / KREBS were one big US company in the music biz willing to sign up new acts, their arch rivals at that time must have been the Aucoin Management. Yes, folks, that's who brought you Kiss, Piper, Billy Squier's old band and Starz.

Starz's second LP was constructed very cleverly around the idea of a science fiction 'Clockwork Orange' concept similar to '2112' but placed in the near future, where society becomes one and is controlled by a single Government and where everything sounding like fun, even rock 'n' roll, is a 'violation' — the title of the album.

Starz were fronted by Michael Lee Smith, brother of Rex, and the album had Jack Douglas at the helm as producer, as he had been with their first. In fact, he was once quoted as saying that Starz were the only group he had worked with that had a political and social message. Considering he spent most of his time working with Aerosmith, that's not surprising.

The story in the album is about a kid who is just too introspective for the system and wants to 'Rock Six Times', a cut from the album, but the authorities zero in on him, and, through mind control and behaviour modification as in the track 'Violation', straighten him out.

This album isn't an all out metal assault like their first one, but a cleverly crafted pop/rock construction that's just too good to be laying around in all those second hand record shops. Do yourself a favour and buy this one. It's not all serious stuff — listen to 'Cool One' and see what I mean. Happy hunting!



STARZ'S Michael Lee Smith



PAT TRAVERS
'Pat Travers'
(Polydor 2383395)

IN MOST people's books 'Makin' Magic' was Pat Travers' best output. I'm not one to disagree but that first record still deserves a lot of credit. Travers was always the more commercial of those Jimi Hendrix-style blues guitarists and played what some would even dare to call funk rock. Unlike Robin Trower or, more to the point, Frank Marino, his music has always had that instant appeal and simplistic approach, and that's never more obvious than on his debut LP. Backed by Peter 'Clog' Cowling, later 'Mars' and one of the numerous drummers employed, Roy Dyke (I think he's gone through more drummers than Judas Priest), Travers presented a collection of memorable songs.

Nearly half the album consisted of re-works of old songs like the excellent ballad 'Magnolia' written by J. J. Cale, and the three rock 'n' roll numbers on the second side 'Boom Boom', 'Mabeline' and the hilariously funny 'Hot Rod Lincoln', written by Charles Ryan and W. S. Stevenson; but it's Travers' own numbers, co-arranged with P. Cowling, that are the most memorable. There's the hot rocking 'Makes No Difference', and funky 'Feelin' Right' that insists you tap your feet, and 'Medley Parts 1 And 2' where Cowling's great bass playing is most evident and Pat Travers deals out some fine guitar work. It's noticeable on this number that an element of progression is in the air, like the use of synths, which are now a familiar part of the Travers sound.

STRIKTLY FOR



BACHMAN TURNER OVERDRIVE
'Not Fragile'
 (Mercury 9100007)

PROBABLY THE first Canadian hard rock band to break in Britain, Bachman Turner Overdrive began their career under the title of Brave Belt, a sort of heavy jazz/blues/rock band that no-one took a lot of notice of.

It wasn't until the release of 'Bachman Turner Overdrive' in '73 that my attention was stirred. They had come up with an album that took a much harder approach and although it still had a strong blues connection it was a fine hard rock album. I waited with bated breath for the follow up; however, it turned out to be a very forgettable LP. I'd given Bachman Turner Overdrive up as a 'one album wonder' in the Montrose style.

The next album seemed like a daunting prospect — how wrong I was! 'Not Fragile' appeared in '74 with a line up of C. F. Turner, bass/vocals; Randy Bachman, lead guitar and vocals; Blair Thornton, lead guitar, replacing Tim Bachman and Rob Bachman, drums. Gone were the 'wishy washy' songs that had been prominent on the last album; this one was full of power. It made them a household name and had the like of Thin Lizzy supporting them at the Hammersmith Odeon.

Two tracks made dents in the British singles chart, 'Roll On Down The Highway' and the classic 'You Ain't Seen Nothin' Yet' (which sounds like it was co-written with Patrick Campbell). However, the best cut on the album has got to be 'Sledgehammer' the B-side of 'Roll On Down The Highway', which fairly powers out of the speakers. I wonder what reaction it received from any unsuspecting housewife playing the wrong side! Randy's vocal chords sound like they have been put through a mincer, and the two guitarists thunder through as if desirous of being deafened. Where did I put that hearing aid?



REX
'Where Do We Go From Here?'
 (CBS 82186)

I IMAGINE any mention of Rex Smith today brings an instant vision of an American tennypop hero appearing in all those pop magazines, although if the truth were to be known, Rex Smith once fronted a hard rock band in the form of Rex. Managed by the Leber/Krebs organisation, who were also in charge of Aerosmith and Nugent, they realised two albums, the second of which, 'Where Dō We Go From Here?' had an apt title as this LP was 'make or break' for the band — unfortunately it led to the latter.

The album itself is a powerful collection of hard rock songs given a full production by Eddie Leonetti.

The first side opens with the title track, followed by 'Do Me' containing a truly gutsy riff. Next comes 'Burn Your Bridges', a catchy, commercial number, then '7 Come 11', which has enough power to turn anyone's adrenalin on, with some great slide guitar work from Lou Van Doran. Well, you must be thinking this album sounds like a scorcher, but unfortunately it is the middle course of side two that makes an otherwise great LP that little bit less appetising. It starts off in style with Rex bellowing 'You're never too old to Rock 'n' Roll' (a sigh of relief from all you 30 year old readers!) where Rex shows he has one of the best vocal ranges around, but then follow the two tracks which let the album down. The first 'Chains On My Heart' falls flat on its face (attempted chart single, methinks!) and the second 'You Don't Want Love', just sounds turgid. Still, it recovers well with two counter attacks 'Stealing The Night Away', a prime example of HM at its best and the closer, 'Running Wild' which does just that.

Rex recently appeared on a single with Rachel Sweet singing 'Everlasting Love', which just shows what money can do.



WISHBONE ASH
'New England'
 (MCA MCG 3523)

THE COVER of this particular Wishbone Ash LP is not that dissimilar to any UFO sleeve you care to mention. 'No Heavy Petting' comes to mind. This isn't surprising as they were designed by the same people, Hypnosis. The music, on the other hand, bears no comparison whatsoever.

Wishbone Ash began back in 1969 when Andy Powell, and original guitarist Ted Turner, joined forces with Martin Turner and Steve Upton, who had already been in a couple of small time bands together. When Ted Turner left and his replacement Laurie Wisefield was drafted in, the second album he played on 'New England' surpassed anything the band has ever done, including the ever popular 'Live Dates'. The fine dual guitar playing is ever present throughout the album; it's both melodic and harmonious, and this interacts well with both the fast and slower numbers on the record.

The opening cut, 'Mother Of Pearl', is a blistering song full of power that sounds distinctly like April Wine of today (who at that time were still playing ballsless ballads). Also worth checking out is 'Runaway', another fine slice of hard rock. There's also three extremely good instrumental numbers which show the band's variety and push them away from the heavy metal tag, but my favourite moments on the album are the bluesy mid-tempo numbers where the guitars just flow continuously throughout the track. In particular the extremely relaxing 'Lorelei' and the moving 'When You Know Love' which Turner sings with a lot of compassion and feeling.

This album shows Wishbone Ash at their best and their lack of world-wide success was probably due to their lack of consistency. Although this record may sound dated to some ears it will always be certain of a welcome on my turntable.

KONNOISSEURS

FOURTEEN YEARS ago David 'Rock' Feinstein was involved in a car crash that was to alter the course of his life dramatically. At the time he was playing guitar with Ronnie Dio and The Prophets and the accident occurred late night after one of their gigs. Rock, however, has very few memories of what actually happened. "I was asleep in the back of the van," he recalls. "We'd been playing in Connecticut that night and everyone was anxious to get back home. Apparently a drunken driver swerved into the wrong lane and came straight into us. Ronnie had been a passenger in the front of our van and the next thing I remember was waking up next to him in the hospital the following day."

They were lucky to survive — one of the band had been less fortunate and lost his life. Feinstein and Dio (his cousin, by the way) resigned themselves to carry on and having physically recovered from their ordeal recruited new musicians and formed the Electric Elves, who were to later become Elf. A recording deal with Epic Records ensued and within a short while the group set off upon a heavy Stateside touring schedule.

But by 1972 the mental strain proved too much for Rock and he decided that he'd had enough of rock 'n' roll. He felt he needed to escape from the music world. Consequently he began working for the wildlife conservation service in upstate New York. He then sold most of his possessions in order to scrape together enough money to buy several acres of isolated land. There, without electricity or telephone, he embarked on the painstaking task of building his own log cabin (pictured below).

"It took me one complete summer to clear the land and the following year, which was 1974, I actually built the place. It took a long time and a good deal of hard work but it was worth it — NOW I couldn't think of anywhere else to live."

Feinstein had thus achieved his ambition of isolating himself from the pressures of the music biz. Yet

ROCK ON WOOD

The Rods' David 'Rock' Feinstein tells STEVE GETT why he's lucky to be alive

rock 'n' roll blood was still coursing through his veins and eventually he decided to make his come back. Over a gradual period the Rods were to evolve. Rock recruited drummer Carl Canedy and the line-up was finally augmented by bassist Garry Bordanero. The trio then began writing and rehearsing the material that was to surface on their debut LP. "We rehearsed at this music store in Courtland; the guy who runs it we call the Rodfather! He's backed us so much in the past and let us practice at his place for free. He would always lend us equipment if we needed it."

THE album took around a year in the making and as Rock explains: "We didn't go in with a set block of time for recording. One week we might just go in for a day and then maybe spend a couple of days the following week. In between we'd rehearse the material. A lot of the first album was actually put together in the studio and quite a few of the songs were first takes."

Once completed, the Rods' record was released by the band themselves before they landed a deal with Arista. The story goes that they were originally turned down by the company's A&R man, but when he left certain members of the label picked up on the lads and offered them a contract. Those who had faith in

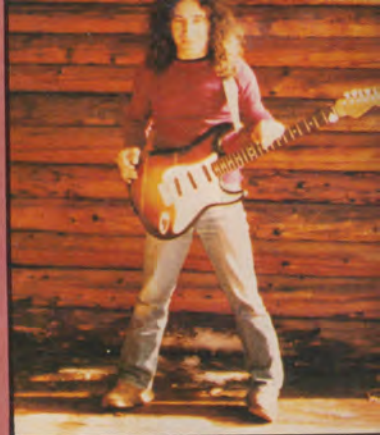
the group deserve praise for (and I say it again) the Rods' album is a cracker. What particularly impressed me was Feinstein and Canedy's top notch production of the platter. Had this been intentional or was it due to lack of financial resources?

Rock: "I'm very much into producing and so is Carl. We've been together from the beginning and we knew exactly what we wanted to hear on the record. We could have got an outside producer but I know what sort of guitar sound I want and he's aware of the drum sound he's after so it seemed logical that we should do it ourselves. A lot of musicians don't know enough about production but we felt we did."

When do ideas for songs arise?

"For me, it's a 24-hour a day thing — whatever I'm doing I tend to get ideas. I could be driving along in a truck and work out the whole basic format for a song without having a guitar in my hands. Then I'll go home and play it acoustically because I don't have any electricity! I have a tape recorder that works on batteries and I might put ideas down on that. Then we all get together for a rehearsal and get the feel of it."

AT this juncture the Rods clearly seem to have a winning formula. In the States I was treated to a sneak



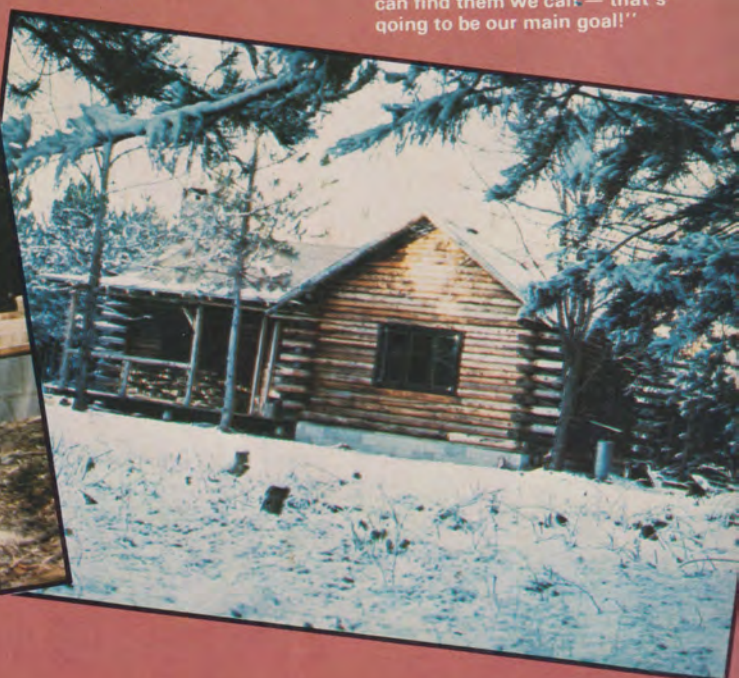
DAVID 'ROCK' FEINSTEIN

preview of the demos for the second elpee — explosive, violent and mayhem are adjectives that might best describe what I heard. I kid you not. The band are recording the album in Hastings of all places and I wondered whether this had been planned before they secured the slot on the Maiden tour.

"It was a possibility that we'd be recording in England," states Rock, "but the fact that we got the tour made it pretty well definite. We'd thought about doing it in Germany — basically we felt a change of environment would be a good idea."

Whilst in England the Rods are also extremely keen to investigate as many wild, willing and not-so-innocent women as possible. Indeed, in the States they have built up quite a strong reputation for their 'pulling power'. Some of the polaroid shots we received of 'The Rods in Action!' were highly unsuitable for print in this decent, clean-living publication. Naturally, we were forced to send them straight back! Nonetheless Rock is determined to find some loose British women, although I've informed him that he might well be disappointed.

"Well, that's what people keep telling me. But I've heard that some of the women over here are real horny, so I want to check things out for myself. If anybody can find them we can — that's going to be our main goal!"



Z.Z. TOP





WHOLE LOTTA BON

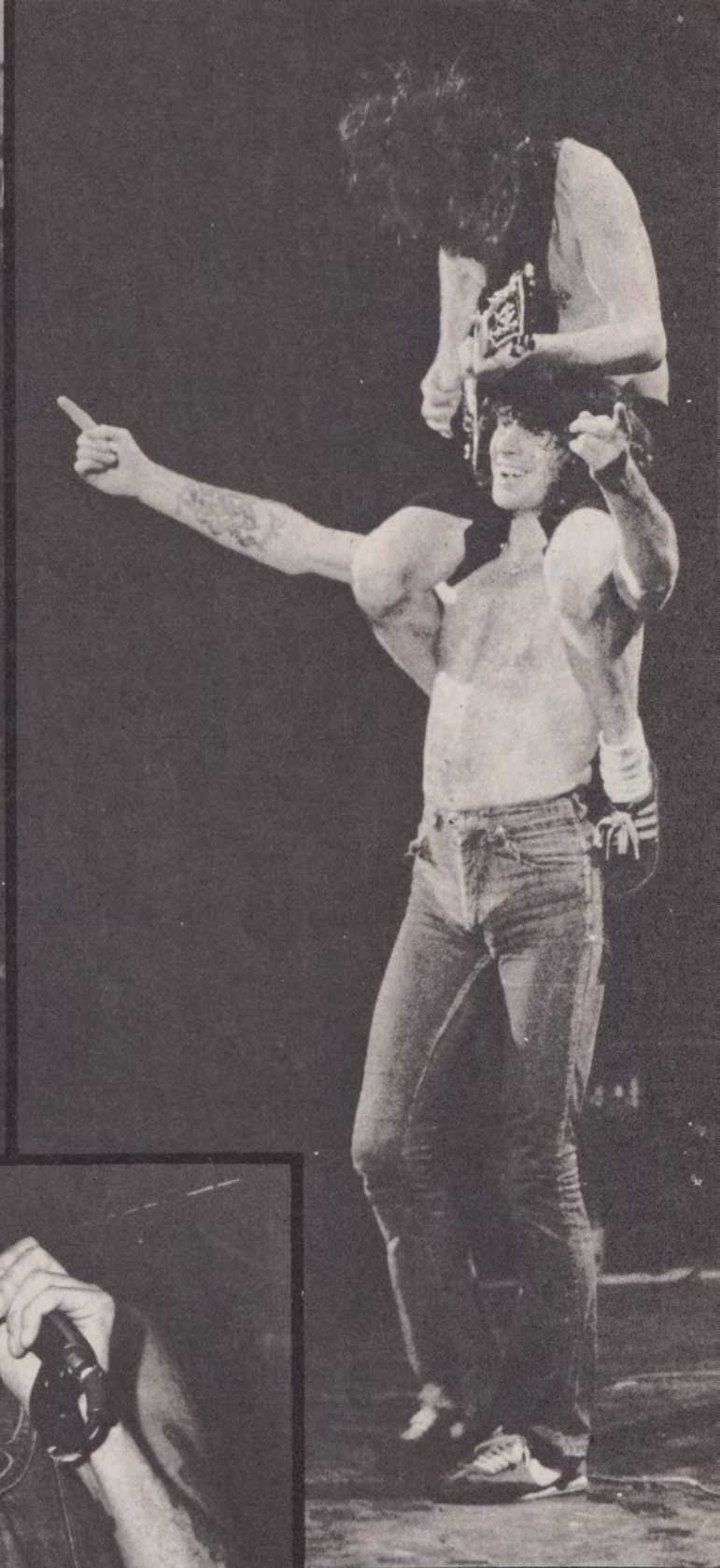
"All I can really say is that Bon is still around and watching" — Brian Johnson.

AC/DC were, and still are, a people's band and Bon Scott a people's hero. Pure undiluted enjoyment is what the band stand for, and Bon epitomised this quality more than anyone. He took the music and his role in the band seriously, but never to the point where it estranged him from the fans. He enjoyed himself onstage and it showed.

His death in February 1980 (a freak accident — he vomited when his neck was twisted and choked) marked the end of a six-year stint upfront. During that time the band rose from a little-known outfit playing sweaty gigs at the Red Cow, London, to a major force in the world of heavy rock. Classic kuts like 'Highway To Hell', 'Bad Boy Boogie' and, above all, 'Whole Lotta Rosie', Bon made his own and, although 34 when he died, he was still approaching his peak.

Clearly his death hit AC/DC hard but, on the suggestion of a fan in Chicago, Geordie singer Brian Johnson was welcomed to the ranks and the band played on...

"I know that he approves of what the new line-up is trying to do," says Johnson. "He would have wanted us to build on the spirit he left behind."



ARMED & READY

More new bands
to watch out for



DAWN TRADER

CONTRARY TO popular belief Dawn Trader is not one of the Harlots out of the latest Meatloaf video. They, not she, are a heavy rock band based up there amongst the Oaks and Elms of Robin's forest.

Risking the wrath of the tyrannical sheriff the goodly people of this town break the curfew to meet at the Tavern known as The Hearty Goodfellow, to sup ales and hear the minstrels sing of Robin Hood.

Well it ain't quite like that nowadays, but it's one way of saying that the Hearty is one of Dawn Traders stamping grounds. Chances are that if you live in the Midlands you'll have seen Dawn Trader supporting the likes of Def Leppard, Magnum, Krokus, Sweet and Susan Fassbender! And it's not been unknown for a certain Bernie Marsden to run onstage as well.

Dawn Trader were formed about two years ago. The current line up, Mick Preston — vocals, Steve Humphreys — guitar, Wayne Wizard — guitar, Ric Evens — bass and Keith White — drums have been together for about a year. So far they have released a four track EP and if you hurry you might pick up one of the last copy's left in the shops.

Their demo tape is made up of four tracks: "Roller", "Whole Lotta Trouble", "Angel" and "Flash in the Sky". The material is similar to that performed by the likes of Praying Mantis.

"Angel" is one of the best tracks I've heard this year. If the opening line "Feeling the power, between your legs" doesn't kill you then the twin guitar harmony of Humphreys and Wizard will.

Yea, verily, this tape hath a goodly collection of odes. If the Sheriff's men from a record company would arrest this band of scallywags a crock of gold would be had by all. **STEVE SMITH**



CHEMICAL ALICE

IN SEPTEMBER 1980 Jack Grigor and Dave Weston decided to present the East London music scene with more than a Suzi Quatro or Bucks Fizz. The result was Chemical Alice — no, not a laxative or rubber doll, but an Essex rock band that has created slight waves of interest in the outer regions of the metropolis. Today, the line-up is Dave Weston (lead guitar), Jack Grigor (bass), Andy Grant (vocals), Steve Leigh (keyboards) and Richard Crighton (drums).

If their short history Chemical Alice have survived enough line-up changes to make even Ritchie Blackmore seem tolerant and although Dave Weston agrees

that he has most influence he denies that the band is totally controlled by him.

"All of us have a say in the songs; everyone does about 20 per cent of the writing. If you have a band of five people and only two of them are allowed to put what they want into the music, then it's not a very good band."

Through this 'democracy' they've been able to produce a striking repertoire, combining fantasy elements with a definite social awareness. Their main influences are money-spinning supergroups like Pink Floyd, Zappa, and Yes, but they're determined not to imitate others.

Dave: "If we get an idea that starts sounding too much like another band, we either rearrange it so it doesn't or we throw it out."

All the members have full-time

jobs and the fact that they work and play in a band is clearly a strain. Dave, however, sees it as the only way to survive though they eventually hope to turn pro.

Last summer, they travelled to Stonehenge and they are presently gigging as far afield as (!) Manchester and Southampton. Growing interest in these towns was one of the factors that led to the release of their debut EP on their own label. The band decided it was wiser to spend their cash on a batch of records rather than a cheaper demo tape, something that has brought the hope of more gigs and enabled them to meet the demands of their already well-established cult following.

They intend to release another EP, or perhaps an album, depending on the prospect of a record deal or a dramatic increase in the size of their bank accounts. **PAUL PALMER**



TURBO

ANOTHER NEW heavy rock band from the talent-filled North, this time based around the Burnley/Bradford area.

The line-up, Steve McCann (vocals), Paul Hartley (guitar and keyboards), Pete Mayhew (lead guitar), Chris Bartlett (bass) and Peter Emmonds (drums), has been together for about two years and has managed to create favourable interest.

Turbo, you may remember, featured on the 'New Electric Warriors' album and the following nationwide tour which ended with a headlining gig at London's Marquee. The success of that venture led to the band recording their first single on the Carso label in May 1981. The tracks included are 'Stallion', 'Runnin'', and 'Take My Life' and, according to the band it's "enjoying great success in various HM charts up and down the country."

Hoping to turn professional, Turbo have made a video of themselves in an attempt to sway record company interest and they're still searching for gigs around the country. Interested? Then contact Paul Hartley at 12 Honister Road, Burnley, Lancashire. KAREN HARVEY



LAZY

LAZY BY name but not... no that's too corny, but it's also true. Lazy, who hail from south Bucks are certainly working hard at making a success of the Yellow Brick Rock 'n' Roll Road. As bass player Tony Rees says:

"You've got to work hard to get anywhere in anything you do, be it working in a shop or playing in a rock band. We have no illusions as to the dangers of rock 'n' roll and, although we love playing live, all the band hold down steady jobs just in case the worst happens."

A sensible approach for sure,

but Lazy live up to the antithesis of their name by working constantly on new songs and perfecting the rendition of their current set. Initially, the band wore heavy make-up, but they've now discarded the gimmick due to the obvious comparisons, and because they were worried that fans might not take the music seriously.

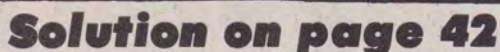
"It was great fun playing under the make-up, we used to think it added a separate identity to the band, but recently people at the gigs have been calling out for specific songs and we realised that it was the music they came to hear, not to laugh or whatever at our made up faces."

As far as 'the following' is concerned, the audience speaks for itself, packing out all local venues and many making the trip into London for Lazy's frequent appearances in the capital. The band play hard bluesy HM, perfectly suited to current tastes, though they're ready to adapt to the constantly moving whims of fickle HM fans — without selling out.

Lazy are Paul McAvoy (lead guitar/vocals), Ian Lysaght (rhythm guitar), Tony Rees (bass) and Grahame Lyster (drums). You can contact Lazy c/o Pippa, Bluehayes, 27 Layters Avenue, Chalfont St Peter, Bucks SL9 9HP, NICK KEMP

**NEXT
KERRANG!
ON
SALE
MARCH 11**

By Sue Buckley



- 1 One who enters through the wrong door (4, 4, 5)
- 2 The Wilson sisters form the 'core' of this band (5)
- 3 A wooded valley for Tipton? (5)
- 4 Manchester, Liverpool, Ipswich etc, or Gillan's Colin? (5)
- 5 They're in Rush's forest (5)
- 6 Mick Box's favourite series of films? (5, 2)
- 7 Kerrang's fave TISWAS person (5)
- 8 Is lomme torn between 'em? (6, 3, 4)
- 9 Ted's state (5)
- 10 This band featured Zal Cleminson prior to his departure for Nazareth (1, 1, 1, 1)
- 11 Whose kinda lover for 17 down? (2)
- 12 B side to Episode 6 single, 'Morning Dew', featuring Gillan on vocals (8, 4)
- 13 Clapton's rice stew (4)
- 14 This Vince starred in Vanilla Fudge (7)

- 1 Bassist with legendary Split Knee Loons (4, 5)
- 2 It beats for 22. down (5)
- 3 With others, he's banned heavy petting . . . spoil sport (4, 3)
- 4 . . . and he enjoys very close encounters with this lot (1, 1, 1)
- 5 This Merseybeat legend has played in Gillan and featured on many sessions (4, 9)
- 6 When Graham plays (5)
- 7 Get familiar with chief line drawer (5, 5)
- 8 Cast by 16 down (5)
- 12 . . . and who sang their song though it remains the same? (6)
- 16 . . . but did this weigh 'em down (3)
- 17 Just Squier (5)
- 18 Pluralize what Grand Prix's Ralph might wear over his head . . . or just some gangsters? (5)
- 19 see 20
- 20 and 19 He helps bring a lady from Mars (5, 6)
- 22 Hear him loud and clear (5)
- 24 Was Kirke their captain? (4)
- 26 Hawkwind's Lloyd Lanton (3)

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Looking how to get your bass guitar to move mountains? CHAS DE WHALLEY stuffs the cotton wool in his ears as Whitesnake's NEIL MURRAY gives you a couple of tips.

EVEN IF you're not 100 per cent happy with your sound, remember it's always better to be audible than not. I know that sounds pretty elementary, but there are many young players who get so involved in finding the sound they want that they forget to check it out in the context of the rest of the band. It took me months to evolve the sound I use with Whitesnake. And even now I reckon it could be a lot better.

"But the first thing you have to get clear in your head is the exact function of the bass within a rock band. You'd be surprised how many players don't really understand what they should be doing. Too many listen to the riffs the guitars are playing and try either to copy them or else play things that fit in with them specifically. Invariably they end up booming and twanging away and you can't hear where one note ends and the next one begins.

"I prefer to work very closely with the bass drum so that you end up with a solid smack down at the bottom end. It's much more powerful and energetic. But when I first joined Whitesnake I had to rethink quite drastically the way I played things. Both my previous bands — Colosseum II and National Health — were quite jazz-influenced so I was playing lots of fast runs at the top of the neck with a high, trebly tone. But with Whitesnake I went to the other extreme completely and began to play simple, melodic, punchy figures down at the bottom. It suits a powerhouse situation like ours very well indeed.

"What and how you play are important factors in getting a good sound. But so is the gear, and how you use *that*. Of course, there are some people who manage to buy a standard bass and a standard amplifier and speakers and find a sound they're happy with very quickly. So they never bother to change it. But after a time most players begin to pick holes in their sound and start trying to improve upon it. I doubt whether many are quite as critical as I am.

"Naturally you go for a sound you enjoy listening to and which you can get off on. But it's worth remembering that between them the guitar, drums and voices cover most of the sound spectrum. So there's only a very narrow band available to the bass player if he wants to be both punchy and audible. That band is all low middle and bass frequencies and it's closely



WHITESNAKE'S Neil Murray

related to the frequency of the bass drum. It's surprising how difficult it can be to find it. It's easier to get if you can play with your fingers rather than a pick. I actually hit the strings so hard I get blisters on my fingers, but it's worth it for the improved sound I get.

A lot of rock players use picks, I know. But a pick only serves to emphasise the *click* at the top of the sound and the *note* at the very bottom. It gives you practically no middle at all. And the middle packs all the punch. Consequently, when you start playing bigger places the bottom end of the sound gets dissipated and swims indistinctly round the room while what might be heard of the note itself is invariably buried beneath the bass drum. All that's really left is the clicking noise. That's one instance where flatwound strings can help you out because they don't give you that standard Fender-type ringing sound which gets lost in a heavy rock band.

"Another thing you have to be conscious of is the way you'll sound once you're going through the PA. I've been to see so many bands and you can tell that the bass sound the audience hears is nothing like the guy is getting from his stack on-stage. So a lot of players prefer to have their own mini PA on stage and simply chuck the sound out at the crowd as loud as possible. But you can run into problems doing it that way too. What tends to happen is that the guy on the mixing desk

hears too much bass so he rolls it off the PA mix. Consequently anybody who isn't sitting in a direct line with the bass stack won't hear any bass at all.

But a bass player is always at the mercy of the soundman anyway. If the guy at the desk is having trouble with the sound then the first thing he'll cut back on is the bass. That's because the sound of a heavy rock band is made up predominantly of voices, guitars and drums. Anything else — bass or keyboards — has to take a back seat and be fitted in where it can. And when you're playing in a big hall the extra volume and the natural echo make it more difficult to mix the more instruments there are in the band.

"Which is another reason why you should keep a close ear on the tonal quality of your sound and keep it tight and mizzly. If you're going to play anywhere bigger than a club like the Marquee then a real deep bass is no good to you.

THE guy at the desk can always add a little extra bass if you sound a little light. But usually the hall will give you that extra back in natural reverbation anyway.

"But those are all the things you learn from experience. Like what bass to play and what amp to use. Currently I've been playing a BC Rich bass which I bought just before the Castle Donington gig last year. But Aria are making me a special custom bass which I shall probably end up using for everything. I played a Fender Precision for years

before I joined Whitesnake. But I soon changed because it was too twangy. Now I have all my basses wired in stereo. I'm very conscious of getting a balanced volume across all four strings and I hate the sound of the bass and the treble pickups switched together and going through one amplifier. You don't get a true response from either in that situation because they interact electrically and cancel out those valuable middle frequencies. Which is fine if you want to play wackabanga funk. But it doesn't suit rock.

"So on stage I have the two pickups separated into a stereo signal feeding separate amps. One gives me a standard dirty sound. It's a Sunn Colosseum and an Acoustic 408 cabinet which I've had for years. The other gives me a really clean sound and it's very complicated. It's made by Moog and it's called a SynAmp. The amplifier is split in half so that the bass frequencies are amplified separately to the middle and top. The bass is fed through a 2x15in cabinet while the rest of the signal goes to a mid range horn and a couple of tweeters. It has all sorts of compressors and parametrics and graphics on the front of it, as well as a number of echo sounds. It's far more sophisticated than I need at the moment with Whitesnake. But it's good to have it all at your disposal. One day they'll develop a really good bass synthesiser to go with it and then I'll really be set up!"

GUITAR HEROES

Randy Rhoads

WHEN DID YOU BEGIN PLAYING GUITAR? When I was seven years old.

WHY DID YOU START? Basically my whole family is musical and so I was surrounded by music all the time when I was growing up. There were always a lot of instruments around the house and I just happened to pick up the guitar.

FIRST TYPE OF GUITAR: Very first guitar was a cheap classical acoustic, but I also had an old, old Gibson acoustic called an Army-Navy Special, from World War I, or something!

MUSICAL TRAINING: I studied on and off. When I was young I took lessons in folk and classical but stopped when I was about 12 because I wanted to play rock. I went back and studied a few years ago for a while.

EARLY INFLUENCES: The biggest in rock would be Leslie West.

Other than that I suppose Beck and Blackmore. Because I started so young I kept changing . . . now I listen to all kinds of guitar.

FIRST PUBLIC PERFORMANCE: There used to be this park in Burbank where all the bands would play. One night I got up and jammed and that was my first experience in front of a lot of people.

FIRST APPEARANCE ON RECORD: I did the first Quiet Riot LP when I was 17.

RECORDING BANDS: Quiet Riot and Blizzard Of Ozz.

OTHER VINYL APPEARANCES: Not yet — I'd like to get into doing sessions, though.

EQUIPMENT (LIVE): Three 100 Watt Marshalls (two of them are 1959 tops). I also use a pedal board with all the basic effects. The guitars I use on stage are a Les Paul, two Charvels and another custom-made one.

STUDIO EQUIPMENT: Generally the same as live — although I usually use just one cabinet and one top.

NUMBER OF GUITARS OWNED: I own six.

MOST MEMORABLE SOLO ON RECORD: I'd have to say 'Mr Crowley' because I spent hours trying to get a solo on it but couldn't get anywhere. Then Ozzy came in and said: "It's crap — everything you're playing is crap! Get out there and play how you feel, don't plan anything." He made me really nervous so I just played anything but when I came back to listen to it he said it was great and I had to agree. So I guess that's my most memorable solo.

OTHER GUITARISTS YOU ADMIRE: I admire a lot of guitar players — but I particularly admire anyone who plays classical and who has stuck with it.



CHEAP TRICK

Rick Nielson



HEADBANGER, (14), into Motorhead, Led Zeppelin and most of all Deep Purple wants a pen pal preferably female in the mid-Wales or Midland area age 14+, send photo. — **John Moore, 122 Low Glanrafon, Vaynor Estate, Newtown, Powys, Mid-Wales SY16 1QT.**

I AM an 18-year-old headbanger/biker and very potty person. Into most HM, Meatloaf, Ozzy, Sabbath, Rainbow, Motorhead etc. Would like to hear from anyone anywhere anytime, especially English writing foreigner. Male/female (photo if possible). Would like someone who can write music as well. — **Steven Worrall, 43 Manor Farm Gardens, Belle Isle, Leeds 10, LS10 3RA, Yorkshire.**

I AM 23, and into all forms of heavy rock like Deep Purple, Hawkwind, Led Zep etc. Would like to hear from any females into the same, especially if they are also into leather mini skirts or tight leather trousers. All letters answered. — **Nigel Parker, 43 Mount Carmel Street, Derby DE3 6TB, Derbyshire.**

I AM a 22-year-old headbanger who is into Saxon, Zep, Sabbath, AC/DC and many more good HM bands. Would like to hear from female headbangers 16+ not too far away. Photo if pos. Love to go to gigs with, must be into bikes. So put pen to paper ladies, will answer all letters. — **B. Houlden, 20 Penrhyn Road, Hunters Bar, Sheffield, S11 8UL.**

TWO 16-year-old female headbangers would like to get into contact with any HM fans (preferably male) aged 17-19 must like AC/DC, Quo, Whitesnake, MSG, Gillan, Bikes — any, Pubs. Must also have a good sense of humour. HELP! We're in a minority here in the outskirts of Wilmslow! — **Mandy Ellis, 10 Bourne Street, Wilmslow, Cheshire SK9 5HD, or Sue Hamnett, 7 Simpson Street, Wilmslow, Cheshire.**

IF THERE are a couple of bored female headbangers into Quo, Led Zep, Floyd, Kiss or any other of the immortal groups, 14-16 and don't live too far from us, two lonely males would love your company. Please write to — **Dave, 97 Bourne Vale, Hayes, Bromely, Kent.**

FEMALE HEADBANGER would like to hear from male HM fans 15-17, into Rush, Led, Scorpions, AC/DC, Purple, Black Sabbath and most other rock. I also am into British bikes. Photo appreciated but not necessary. — **Chris, 76 Balmoral Drive, Willenhall, West Midlands WV12 5TJ.**

ANY NICE males aged 14-17 interested in writing to Julie aged 14, Jayne aged 15 (please send pics). We're into Gillan, Quo, Motorhead, Scorpions, Sabbath and Rush. Also a bit of Whitesnake. In fact most HM groups. Write to — **Julie Otter, The Bungalow, Grove Lane Badsdworth, Nr Pontefract, W. York, WF9 1AN.**

LONELY MUSIC fan seeks penpals (female) anywhere, any age. I myself am into such groups as Rush, Led Zeppelin, B.O.C., Yes, Girlschool etc. All letters answered. — **M. J. Colman, c/o Royal Wells Inn, Mount Ephraim, Tunbridge Wells, Kent TN4 8BE.**

MY NAME is Stephen and I'm into the Sabs, Rush, Scorpions, Gillan etc. I'll headbang to almost any Heavy Metal groups and I love going to gigs. I would like to hear from any 16- or 17-year-old female headbangers (preferably small) that are into the above groups. There's S.F.A. to do where I live and some friendly correspondence would be very welcome, and a photo wouldn't go amiss either. — **Stephen Gore, 36 Vine Crescent, Great Sankey, Warrington, Cheshire.**

PENPALS!

Just send your details to Penpals, Kerrang!, 40 Long Acre, London WC2. We'll publish as many as we can each fortnight.

IF THERE are any female H/R freaks (about 14-15) that are looking for a penfriend and like Rush, Sabbath, Zeppelin, Vangelis, Ozzy, please write, all letters answered. PS. If you write enclose a photo. — **Nic Cook, Old Orchard Place, Twyford Grove, Twyford, Nr Banbury, Oxon.**

15-YEAR-OLD female heavy metal fan, into Purple, Whitesnake, Gillan, AC/DC, Saxon, Rush and Black Sabbath, wants to communicate with all you hunky male headbangers out there. (Angus and Coverdale look alike preferred, but not really necessary!). 15-17-year-old males living in the South East Essex/London area, with a view of going to gigs. Photos if possible please! — **Debbie Grose, 21 Pine Drive, Ingatestone, Essex.**

I AM a male headbanger, aged 14, and would like to hear from any female or male headbangers, aged 13-15. I'm into AC/DC, UFO, Ozzy and Hawkwind, anyone who's got any good badges (AC/DC) mainly. Anyone going to Donnington next year I'll be there. Hope to hear from you long haired headbangers soon. — **Shaun Baker, 63 Waingroves Road, Waingroves, Ripley, Derbyshire, DE5 9TD.**



I'M a 26-year-old headbanger (that's me, above!) into Rush, AC/DC, Queen, Whitesnake, Doors, Neil Young and most of HM bands. I would like to get in touch with female headbangers in my area, to go to gigs and socialise. — **Stephen Wallis, Fairfield Hospital, Male Hostels, Room 13, Stotfold, Hitchin, Herts SG5 4AA.**

I AM a 15-year-old headbanger looking for some female headbanger Kerrangotangs, 13+, for a really good time at gigs and discos. Into Priest, Maiden, Motorhead, Purple, Saxon, Pat Benatar and Rush. But most of all, I'm freaked out on KISS. So come on all you lovely lady headbangers, put pen to paper, and write to the one and only Gillan look-a-like. — **Keith Radley, 10 The Avenue, Greenacres, Aylesford, Maidstone, Kent.**

I AM a female headbanger and I will be 16 in June. I am into AC/DC, Whitesnake, Gillan, Status Quo, Def Leppard and I would like any male headbangers to write to me at this address. All letters answered, photo appreciated. — **Delia Wyatt, 1 Bagshot Green, Bagshot, Surrey.**

I AM a 25-year-old rocker into Rainbow, Rush, Gillan, Deep Purple, Van Halen, and Whitesnake and many more. I would like to hear from female penpals 16-30 to write to and make an old rocker happy. — **Peter Yates, 24 Avebury Road, Stinchley, Birmingham B30 2UN.**

I AM a 17-year-old rocker into HR and HM mostly HM. I would like a female rocker to write to me. — **Simon Graves, 7 Heywood Cottages, Walham Road, White Waltham, Maidenhead, Berks SLG 3JD.**

COULD THERE be anyone out there who would like to write to a denim and leather clad rocker, aged 15, (female) interested in Ozzy, Sabbath and many more not forgetting motor bikes. So come on you male nutters out there (15+) get those letters to me and all will be answered. — **Janet Mottram, 23 Riseley Road, Hartshill, Stoke-on-Trent, Staffordshire ST4 6AH.**

LONELY MALE headbanger, age 20, into Kiss, Motorhead, Budgie, Saxon and Magnum, who would like to hear from any female Heavy, age 18-23, who live in a reasonable distance and are able to go to concerts and would like to socialise with. Photo appreciated and all letters answered. — **N. Barratt, 48 Johnson Place, Fegg Hayes, Stoke-on-Trent, ST6 6RF.**

I'M AN 18-year-old HM animal, heavily into Motorhead, Motorhead and ... Motorhead and a drummer in a fairly well-known rock band. I'm looking for a female 19 or 19 years to gig with and other things! So don't hesitate especially if you live not a stones throw from me. — **Neil (The Animal) Gale, 13 Miles Hill Street, Leeds, LS7 2EQ, N. Yorks.**

VIDEOFREAKS!! I'm a Swedish headbanger, looking for hot stuff on video (VHS-system). You've got a lot on TV over there — I got a lot to offer you! Drop me a line, tell me what you've got, we really could turn this into something great. What are you waiting for? — **Andy Tengner, PO Box 4013, SE-16304 Stockholm, Sweden.**

I AM a male rock freak into Zep, Purple, Lizzy, Sabbath, Hawkwind, ZZ Top, I would like to meet other people into this music because around my way there is no one into this music. So anybody who wants to meet me write. — **Neil Sarjantson (aged 19), 2 Clitter House Crescent, Cricklewood, London NW2.**

I AM a 17-year-old Japanese girl into British rock. I like Led Zeppelin, best, and also like MSG, Whitesnake, Aerosmith, Black Sabbath, Judas Priest, Rainbow and Jeff Beck, etc. I would like to have rock friends and write for a long time, and be a close friend. Will you enclose your photo if you can? — **Masae Masuda, 2-13-3-107, Higashisuna, Koto-ku, Tokyo, 136 Japan.**

I AM a 16-year-old male French headbanger. I'm into Judas Priest, Iron Maiden, Whitesnake, Rainbow, UFO, Sabbath etc. I would like female penpals anywhere in England (16-18). Please send recent photo. — **Didier Caille, 67 rue Jeanne d'Arc, 75013 Paris, France.**

IF YOU'RE into Pink Floyd, Rush, AC/DC, Tygers, Boston, MSG, Gillan, Ozzy, Speedwagon, Triumph, Scorpions, Pre-Dio Sabbath, Van Halen, Lynard Skynard, Jethro Tull or Motorhead, write to me and if you're in the area maybe we could meet, if not it doesn't matter, pics'll do. I don't care if you're not into all these bands, so long as you're male and have long hair! So start writing now — all letters answered. — **Claire Taylor, 11 Wilden Court, Elstob Estate, Sunderland, Tyne and Wear, SR3 1NL.**

I'M A loony, moony female heavy, mainly into AC/DC and Motorhead. I would like to hear from any mad, hairy male loonies into the same things. I'm 15 and would like to hear from (males) 17+. All letters answered, so get writing to me. — **Yvonne Gregory, 82 Blundell Road, Widnes, Cheshire, WA8 8SN.**

I'M A lonely 16-year-old headbanger into Motorhead, Saxon, Snake, AC/DC, Sabbath, Van Halen and many more who would like to hear from any females or males 16-18 (photo if possible) to swap news etc. Must be absolutely mad who does anything for a laugh. Write to. — **Philly Animal alias Wendy Osborne, 19 Coronation Cotts, Salehurst, Robertbridge, East Sussex, TH32 5PE.**

6FT, 16-year-old male headbanger would like to meet/write to any 16+ loony female headbangers in London for fun, gigs, pubs etc. I'm into Zeppelin, Van Halen, Rainbow, Rush, UFO, AC/DC etc. Please write, all letters answered. — **Seth Gillman, 21 Warminster Road, South Norwood, London SE25 4DL.**

I AM a 16-year-old guy. I am especially into Deep Purple and Rainbow. I would like to meet female or male penpals in the London area (preferably). Photo appreciated and all letters will be answered. — **Terry Kahn, 41B Burton Street, London WC1A.**

HI, I'M an 18-year-old long haired headbanger who lives in denim and leather. Fave band Motorhead and AC/DC also Quo and Gillan. I also think Ozzy is god and the best singer in rock. I would love to hear from any headbangers male or female, any age, anywhere. Photo not necessary but much appreciated. Guaranteed answer and photo in return. So for those about to write, I salute you. — **Craig Hall, 33 Cranes Park Road, Sheldon, Birmingham B26 3UU.**

I WOULD like to have a penpal about the age of 10 or 11. I am interested in Girlschool, Motorhead, Gillan, Girl and Kiss. If I receive a letter then I would be very grateful. — **Lisa Stockdale, 50 Gascoigne Cres., Harrogate, N. Yorks.**

I'M AN attractive 17-year-old female HM freak and looking for a long haired good looking biker in the Birmingham area for gigs and friendships, must be willing to travel with me, so come on you randy rockers and give a call. — **Goldy, 28 Levett Road, Botany Bay, Nr. Lichfield, Staffs, West Midlands.**

TO ANY lonely female freaks who are into the cosmic sounds of Led Zep, Floyd, Hawks, etc. Preferably near Preston. I am 17. — **Abby, 33 Churchgate, Nr. Preston, Lancs.**

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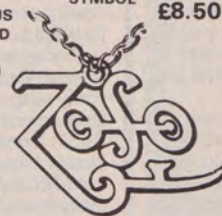
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LETTERS

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I'VE JUST bought issue No 9 of your magazine containing the poll results. What more can I say other than the British public in general are more stupid and deaf than I anticipated. Just look at the voting: Motorhead No 3 band, No 1 album, and Lemmy No 1 bass. How on earth can people honestly like or vote for a band intent on destroying people's ears and brains — not just through volume, but also sheer mindlessness and unoriginality in putting together a song.

Just look at the New Act/Band section: MSG, they've been together for almost two years, Saxon and Riot, both have been together something like three years. Kerrang! is somewhat to blame for this lack of awareness amongst British heavy metal freaks by constantly featuring no hope bands such as; Samson, Raven, Diamond Head, Girlschool, Trust and Vardis etc. And also having bozo's such as Motorhead, Gillan and Quo month after month. I have nothing against British bands, it's just that there are only three wholly great British bands: UFO, Saxon and Judas Priest. The British music scene is in a bad way, whilst abroad things are looking bright — not only in the States but Europe as well. — **Mark Phillips, Norwich Walk, Burnt Oak, Middx.**

SO YOU lot are bored of Ritchie Blackmore are you. Well, the bloody lot of you want castrating. I'm sick to death of people slagging him off. And as for voting him Bore No 3... We all have our moods. I bet that half you lads out there get into twice a mood

WHAT A pity that Brian Johnson (pictured right) was given the job of AC/DC's singer, because now the band no longer bother about the music they play. 'Back in Black' wasn't all that good in light of their previous achievements, but 'For Those About To Rock' is downright disgraceful. Angus once made Blackmore look like a second hand club guitarist, but now sounds like a boring fart.

What makes it worse is that AC/DC now attract 12 year old kids with their brand new Wranglers and their expensive new badges, who run out to their local branch of Woolies and buy 'For Those About To Rock'. No longer do they deserve the respect that Bon built up in the early years. — **Nick Atkins, Leicester.**

when ya can't get your oats off the girlfriend.

Ritchie will outlive any Angus Young. You lot out there must be really sleepy. Have you forgotten past (and present) masters like Jeff Beck, Robin Trower, Rory Gallagher, Jimmy Page, David Gilmour and even Brian May. Any one of these and many more, who you've probably never heard of, would wipe Angus off the face of this earth just walking on stage. — **Lady Starlight, who has a gypsy soul and follows the Soldier of Fortune — Ritchie — anywhere, even over the rainbow.**

WHAT'S THIS, do my pickled onion peepers deceive me, Whitesnake beating Gillan in almost everything and even worse, no Samson at all. C'mon all you pollsters, get your turnips nailed on and whizz down to your local vinyl retailer, grab a copy of one of their albums and have a good listen. They're a brilliant band.

If you don't print this I'll send you a Barry Manilow album. — **Cheers, Stoned Wombat.**

I AM a member of the Armed Forces and an ardent heavy metal fan. Heavy metal gives you the chance to get away from the discipline and regulations of service life for a few hours. I think your magazine is ace, and the colour photographs of groups are ideal to cover the drab walls of my accommodation. Am I right in thinking that you are the only HM magazine in circulation? — **Peter Hampton, Samaraz Block, HMS**



Nelson, Portsmouth, Hants.

● Well, we're not the only HM publication in circulation, but, modest little chaps that we are, Kerrang! is certainly the best.

HOW CAN you form a group without Ritchie Blackmore on guitar I hear you ask, quite easy. Give him some Schenker records to listen to and perhaps he'll learn how it really should be done — leave the job to Metal Mickey. — **The Mad Axeman, Wrexham.**

'SAY IT Loud' you say, I feel I must. It came to my notice as I was reading Kerrang No 8 that a certain Bernie Torme of Clwyd, Wales was saying the fantastic trio Rush were shit.

Bernie Torme you make me puke. To say that 'Moving Pictures' sounded like Bucks Fizz, and in not so many words is trash, is a pathetic and totally outrageous statement especially when it includes such goodies as 'Witch Hunt' and 'Tom Sawyer'.

You also said Rush were cocky, which is the most atrocious load of contrived crap ever written by the human race, I end this letter in disgust and protest. — **Sudds, a Rush fan.**

PS: Bernie — your mother was a hamster and your father smells of elderberries

JUST WRITING to congratulate you on your excellent magazine Kerrang! — the name sends shivers down my spine. All the issues have been highly informative and the glossy pics brill. I have got a suggestion for further issues of Kerrang; perhaps we could have a problem page in which people could discuss things vital to our common interests, perhaps articles on how to get your hair really long and greasy or how to get our cut-offs embedded with shit.

Also, could anybody reading this please explain to me what the letters HM stand for (I've been to dozens of concerts including Eric Clapton's testimonial for the W.B.A. footballer John Wile — which most of you lot didn't get to see. Call yourself fanatics?) and I still don't even know what it means. — **Jason Ali, Partington St, Castleton, Rochdale.**

AS A loyal follower of Sabbath on January 9 I embarked on a journey to Stafford to see their gig, but what I want to know is what do Sabbath's agent's think they're playing at?

Stafford is in the middle of nowhere and must be one of the most difficult gigs to reach. Although I don't live far from Stafford it took me four hours to get home thanks to shitty British Rail. Some poor guys who live in Oxford were stuck out for the night in Sub-zero temperatures.

What is wrong with the National Exhibition Centre? It must be the most easily obtainable gig in the Midlands. — **Chris Aristidou, Coventry.**



AS THE Castle Donington 'Monsters Of Rock' concert is drawing nearer I would like to plead with Tommy Vance (pictured above) to turn up the music. Last year you could hear yourself singing! It needs to be twice as loud. He asked the crowd if they wanted it louder, everyone said yeah, but did he turn it up? Did he hell! — **Anon.**

I AM writing to your mag (of which I am an ardent reader) about the present rock scene. You seem to be writing a lot on bands which are a load of crap, ie. Saxon, Riot, Def Leppard, Tygers of Pan Tang, Iron Maiden and most of all Motorhead!

Why don't you start finding out about the old rock bands. I'm sure the older readers of your magazine, mainly ones married (fools) or settled down with kids like myself. I am 23 and was only 12 years old when I saw my first concert and had the pleasure of seeing Mountain, and from then on; the old Uriah Heep, old Hawkwind, Humble Pie, Groundhogs, Man, Jeff Beck and many more. My only fault with your magazine is you are not giving older fans any info on them.

I recently went to see Gillan, I am an admirer, but the support band, Budgie, stole the show. All you could get out of the kids was "Gillan", they didn't give Budgie a chance and probably don't even know how many years the band have been together. Although I have named a few bands I don't like, there are some around with a lot of talent: Rush, Van Halen, Sammy Hagar, Queen, Whitesnake, Rainbow and, one of the best, Mr Ted Nugent. — **Garry Williams, Farnborough Road, Miles Platting, Manchester.**

I THINK your mag is the best thing since a train driver's nightshift, it's relaxing and great.

I would like to see more colour photos of UFO during their better days with Michael Schenker on guitar and not so many pics with his crummy replacement Paul Chapman. Which brings me to the UFO concert this year at Sheffield City Hall. No 'Rock Bottom', What! no 'Rock Bottom' at a UFO concert? What are things coming to? Was it because Paul

Chapman has been struggling to play this classic ever since he joined the band, yes I think so. I have seen him on three other occasions prior to this year and he might as well piss off back to Lone Star where he belongs.

However, I will keep on going to see UFO at every possible occasion because Phil Mogg, Pete Way, Andy Parker and Neil Carter still do a good job. When all is said and done I think Paul Chapman plays the new stuff very good, especially 'Mystery Train' but the fans want to know what happened to 'Rock Bottom'. — **A Michael Schenker fan, Mansfield.**

WOW, GUESS what? As from February 11, 1982 all true rock connoisseurs can become pissed off with the same boring pictures and tedious group features twice a month! Now that your mag seems to have taken off how about being less self centred and listen to us lucky people out here in Kerrang! land who worship the greatest band ever to have crossed the Atlantic. I mean, of course, the one and only Aerosmith! You seem to find time and space to mention them in the gossip column, or even drop their names in your crossword — but when it comes to printing a colour picture you bottle out. This could be due to one of three reasons: No one on your staff likes Aerosmith (you must realise that it is not only your opinions and preferences that count). It is a darned sight harder to locate pictures of them compared to the relatively easy task of obtaining photos of mediocre bands such as AC/DC, Rainbow, Whitesnake etc. Or no one on your staff has even heard of Aerosmith. Don't you think you owe it to those unfortunate souls who have never listened to or seen pictures of them — and therefore educate their otherwise very dull minds. — **Russ Staddon, The Glebe, Chells, Stevenage, Herts.**



JUST THOUGHT we'd write to tell you how much we love the mag, and to ask for more pics of Gary Barden (ex MSG vocalist). We don't know why Biff won the Tighest Trousers (Male?) with elasticated tin foil leggings. Hasn't anyone ever seen Gary live? If you ever meet him ask him how he gets into them, because

we wouldn't mind helping him. Also, what about pics of Dave Lee Roth from the waist down and some decent ones of David Coverdale. — **Wolverhampton's own nymphs.**

HAVING JUST bought Kerrang No 8 I feel I must congratulate you because for the first time there was actually a Kiss interview. Seeing as Kiss have probably sold more records than Rainbow, MSG and Whitesnake put together, I thought it was about time you featured Kiss. In future I hope to see less of the Rainbow, Whitesnake crap and more of the best, ie: Kiss. — **From a Kiss fan who thinks Ace Frehley is the hottest guitarist ever.**

WHEN I first heard of a mag devoted to HM I was really excited about the prospect. But I'm afraid that it has been a total let down. This is because of the total lack of variety and information in the mag.

Every month it's the same old faces eg Ozzy, Rainbow, Girlschool etc. Why not try covering some other bands apart from these? I'm sure that there are plenty to choose from, not only in this country but from abroad as well. Instead of just the colour photographs, why not print some information about the band, I'm sure that more people would prefer it like that. Anyway, let's hope that the mag improves because it's not a patch on rock mags from abroad eg: Japan's 'Music Life' and France's 'Hard Rock'. — **Yours critically, Dave, Birmingham.**

WITH REFERENCE to the letters page in issue No 8. The little turd who tells Ozzy to eat his heart out, think again because not only did he bite the dove's head off, but if you examine the picture you can see his finger stuck up the dove's rectum. — **Neil Butler, Derby Road, Sandiacre, Derbyshire.**

MY FIRST complaint of your mag. The letter in issue No 8 signed Angus (I hate his legs, fingerwork isn't too good either).

I agree with his comments on Rainbow, but how dare he insult Whitesnake. Not just because I wouldn't mind a night with Coverdale (or even better Marsden) but if anyone bothers to listen while they are drooling, they will know Coverdale and co. produce a great sound on stage and on record. With three ex-Purple and Bernie Marsden how can they go wrong.

The guitar work of Marsden and Moody (especially Marsden) is somewhat refined compared with the rather crude sound from Angus. Whitesnake are a lot more meaningful. If anything it's AC/DC that are crap.

I look forward to seeing Whitesnake on tour, something to follow 'Come 'an Get It' and of course more Marsden solos. — **Barnstoneworth Utd fan.** PS: Where were AC/DC in 81? Did they need all year to rehearse for Donington or did Angus have whooping cough (you've got to be careful with children in this cold climate).

KERRANGISTS must be livid with excitement now it's coming out fortnightly. Well done Kerrang!

But in issue No 7 I was feasting my glassy globes over AC/DC, Motorhead and MSG when I came to an obvious lesser headbanger who actually insulted our Lord Gods Whitesnake. Who does this mod like person think he is, he'd better stop eating roughage cause he keeps pouring out shit! I have a collection of over 400 LP's and know that Whitesnake and Rainbow are good, solid groups along with MSG, Blackfoot, UFO and countless others, although Kiss are not in my Top 50 (nor are Motorhead but I appreciate that they have made HM loud and throbbing) I hope the headbanger who insulted Whitesnake gets over his illness. — **Cougar — who banged with the Devil, at the gates of Hell.**

LIVING HERE in the US, it isn't easy to keep up with the British Heavy Metal scene, which is why Kerrang! is such a welcome mag. Heavy Metal has always been big here in Texas, especially here in San Antonio, a city recognized as the Heavy Metal capital of the US. Groups such as Judas Priest, UFO, Scorpions, Budgie, Triumph, Riot, AC/DC, Rush, Rainbow, etc, have enjoyed superstar status here in San Antonio for years, long before they became popular in other parts of the country. But now, with the so-called 'rebirth' of HM, there's so many new bands around that it's bit easy keeping up with them when you're living in another country. Bands I would like to see appear in the future issues include Electric Sun, Budgie, Riot, Yesterday And Today, Tygers Of Pang Tang and (one of my favourites), Rose Tattoo. — **Reuben Luna, 710 Texas Avenue, San Antonio, Texas 78201.**



WE ARE two avid readers of your magazine, but it's a shame that it has to be spoiled by sex-starved little tarts who often dominate the letters page. Tarts who want to see pictures of Phil Mogg's (above) bum really make us sick.

Heavy rock music should be admired for its quality and not for its sex appeal. We have seen a few groups eg: Motorhead, Rush, Sabs, Saxon, Ozzy and are sick and tired of silly little school-girls commenting on physical appearance of our heroes. — **Yours disgustingly, Deb and Rich.**

HAVING READ the AC/DC alphabet and thought mmm! pretty average, I just had to collect all my UFO albums together from all over the house to compile the UFO Alphabet/Poem.

A is for ARBORY, The flute from the Hill
B is for BORN, TO LOSE it you will
C is for CHERRY, She'll cause you pain,
D is for DOCTOR, AND DOCTOR again,
E is for ELECTRIC, A PHASE from above,
F is for FOOL, A FOOL IN LOVE,
G is for GETTING, READY for more,
H is for HIGHWAY, A LADY so pure,
I is for I'M A LOSER for pace,
J is for JUST, ANOTHER SUICIDE Case,
K is for KISS, this is our Mark,
L is for LIGHTS, OUT in the dark.
M is for MOTHER, MARY's her name
N is for NATURAL, THING's stay the same.
O is for OUT, out in the street,
P is for PHIL, a singer so neat,
Q is for QUEEN, Queen Of The Deep,
R is for ROCK, BOTTOM sounds cheap.
S is for SCHENKER, King stranger of all,
T is for TRY ME, Behind The Walls,
U is for UNIQUE as Schenker's leads are,
V is for V a flying guitar,
W is for WAY, a bassist so slick
X is for KISSES with Traces Of Lipstick,
Y is for YOUNG, Too Young To Know,
Z is for ZEST, so pack it up (and go) Michael did.

**FREDDIE
MERCURY**
Queen

